VOL. 477 NO. 2577 JANUARY 3, 1957

Regd. at the G.P.O. as a Newspaper.

KINEMATOGRAPH WEEKLY

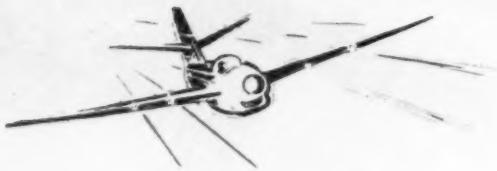
2/6

PER ANNUM 75/- POST FREE HOME AND OVERSEAS

TODAY'S BIGGEST BOXOFFICE NEWS CAN BE TOLD IN TWO LINES!

London: All-time MGM records!

New York: MGM tops the town!

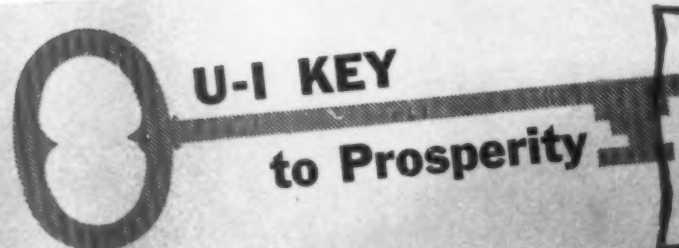


ROCK HUDSON

has his greatest starring role in "Battle Hymn"– the true story of Colonel Dean Hess–a picture to prove that U-I holds the key to prosperity in 1957

BATTLE HYMN

CINEMASCOPE Technicolor

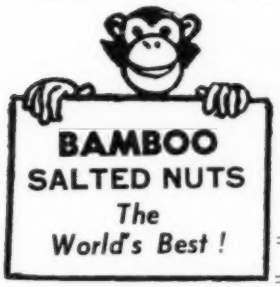


1957 DAFF DRIVE

Dec. 30 to May 4

Universal International

DISTRIBUTION



KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 6,000 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,577 Thursday, January 3, 1957 Vol. 477

GET EXTRA TRADE WITH
OrangeMaid
"a drink on a stick"

'Drop Quota Section of Bill' Say Labour Peers

TIGHTER DEFINITION OF 'A BRITISH FILM' ALSO TO BE SOUGHT

LABOUR peers may try to force the government to drop the quota section of the proposed Cinematograph Films Bill when it is discussed in the committee stage on January 29, writes Kine.'s political correspondent.

I understand that they take the view that, since the present quota arrangements do not expire until 1958, there is sufficient time for their provisions to be suitably amended after consultations with the trade.

Lord Lucas, chief Opposition spokesman during the second reading debate in the House of Lords, told me, "I think the government was sadly remiss and culpable in not consulting the industry on Part III before the bill was produced."

The Labour members are also expected to press for a much tighter definition of a British film so as to prevent films being made in this country which qualify for levy, but lose their "British" label when shown abroad.

Concern is also felt about the possible position of the exhibitors who will, if the bill becomes law, be forced to pay more in the form of levy without a prior assurance that there will be a corresponding reduction in entertainments tax.

Lord Lucas said: "This £3¼ million levy has either got to come out of the profits of the exhibitor or the pockets of the public.

"If there is no tax reduction are you going to increase seat prices and get to a point of diminishing returns when attendances drop still more?

"If you want £3¼ million and you don't want to put up seat prices, then you have got to bring down entertainments tax by that amount or more.

"And what are the chances of doing that today?"

Lord Lucas suggested that the AITC was wrong in not using cinema screens to bring the case to the public. He suggested that the line to take was that patrons would be forced to pay more in admission prices if the bill became law without tax reduction.

Furthermore, authoritative national newspapers should have the case against the bill brought to their notice through letters written by leading members of the trade.

He pointed out that the government could push the bill through Parliament without any amendments if it desired.

"If the government thinks it can get it through without any public disturbance that might lose votes—and at the moment the government is very vulnerable—then it will," he said. "The time to make the fuss is now, before the committee stage."

Commenting on the definition of British films, he said, "These things are not sacrosanct. One has to review them in the light of existing circumstances."

Films made for television are also likely to be the subject of an amending clause. This would have the effect of preventing such films qualifying for levy.

Nettlefold is Now Re-named Walton Studios

NETTLEFOLD Studios of Walton, Surrey, Britain's oldest film studio, has been officially re-named Walton Studios.

The board of directors of the holding company which took over the studios in January, 1955, has also been reshuffled. Studio manager John K. Morris is now managing director and Hyman Stone is chairman. Others on the board include Harold Hackett, J. G. Saunders and Mrs. Hannah Weinstein.

In addition, it is revealed that Sapphire Films, television film production company under the chairmanship of Lord Wilmot, has acquired a block of shares in Walton Studios, Ltd.

Mr. Morris announces that, after a satisfactory year of business, plans are under way for further developments at the studio.

Anvil Will Stay at Beaconsfield

ANVIL FILMS, LTD., has entered into a long-term agreement with Beaconsfield Films, Ltd., to continue operations from the dubbing theatre at Beaconsfield Studios.

Anvil's sound recording facilities will therefore be at Beaconsfield for some years to come. The company's production activities are also extending. Its acquisition of a controlling interest in the Realist Film Unit was recently announced.

UNION AND ITV

THE ACTT held a special executive council meeting on Tuesday evening to discuss the protracted negotiations it has been having with the independent television companies.

The negotiating committee, which is working for an agreement to cover technicians working on both live and filmed television programmes, made an interim report to the executive council.

THE national executive council of SCMA is to meet in London on Wednesday, January 16.

First Two in Fox Production Drive

THE first two films in the Twentieth Century-Fox European production drive of eight to ten films a year, announced last August by Bob Goldstein, head of the company's European production, are to begin in March.

One is "The Sheriff of Fractured Jaw," to be produced by Daniel Angel with Kenneth More in the lead. William Rose is writing the script.

The second is "Harry Black," to be produced by Lord John Brabourne from the novel by David Walker. This will have extensive locations in India. A top British director will soon be appointed.

Pullman Cinemas' Creditors to Meet

A MEETING of creditors of Pullman International Cinemas, Ltd., which operates four cinemas in the London area, has been called for next Monday.

The company's cinemas are at Brixton, Herne Hill, Lee Green and Bromley.

O'Brien Backs Anti-Tax Film Project

SUPPORT for the action of exhibitors in South Wales and Yorkshire, who have decided to make and show trailers to bring to the notice of the public the industry's burden of entertainments tax, is given by Sir Tom O'Brien, NATKE general secretary, in a statement issued on Tuesday.

"It is time, at long last, that exhibitors really showed their teeth at the continued victimisation of this industry by successive governments in regard to entertainments tax," he states.

"This industry is the only one in the country that has, either for reasons of over-rated diplomacy or fear, failed to use its own resources to bring pressure on governments to remedy a real grievance.

"I understand that influential exhibitors are tinkering to persuade the government to give entertainments tax relief of £3 million. This is nonsense. A cut of between £15 and £20 million is imperative.

'Can Find Money'

"Do not let the economic consequences of the Suez disaster weaken the knees of the trade. The Chancellor can find money that he could give in relief to this industry from other sections of the entertainments industry that hitherto have escaped.

"The Chancellor must be forced to keep to the pledges he gave in the House of Commons to me and to others in the budget debate last year.

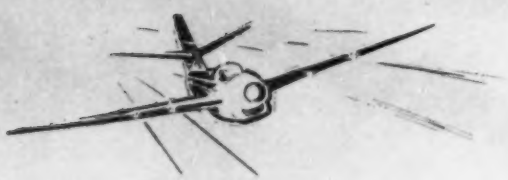
"The chairman of the Conservative Films Committee, Geoffrey Hirst, referred to a cut of several millions of pounds in the tax as 'living in cuckoo land.' Let me remind Mr. Hirst that successive Chancellors have been cuckoos in the cinema industry nest for decades.

"The trade should sit up immediately. There is not a moment to lose. The money is desperately needed to keep cinemas open, to rehabilitate them to help in British production and last, but by no means least, to give a better standard of living to the lower paid workers," says Sir Tom.

CTBF PRESIDENT

THE CTBF board of management is to meet on January 23 to discuss the election of a new president and chairman to take the place of the late Reginald Bromhead.

It is not yet certain whether the election will be made at the meeting or at a later date.



ROCK HUDSON

has his greatest starring role in "Battle Hymn"– the true story of Colonel Dean Hess–a picture to prove that U-I holds the key to prosperity in 1957

BATTLE HYMN

CINEMASCOPE Technicolor

U-I KEY to Prosperity

1957 DAFF DRIVE

Dec. 30 to May 4

Universal International

DISTRIBUTION

BAMBOO
SALTED NUTS
The
World's Best !

KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 6,000 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,577 Thursday, January 3, 1957 Vol. 477

GET EXTRA
TRADE WITH
OrangeMaid
"a drink on a stick"

'Drop Quota Section of Bill' Say Labour Peers

TIGHTER DEFINITION OF 'A BRITISH FILM' ALSO TO BE SOUGHT

LABOUR peers may try to force the government to drop the quota section of the proposed Cinematograph Films Bill when it is discussed in the committee stage on January 29, writes Kine.'s political correspondent.

I understand that they take the view that, since the present quota arrangements do not expire until 1958, there is sufficient time for their provisions to be suitably amended after consultations with the trade.

Lord Lucas, chief Opposition spokesman during the second reading debate in the House of Lords, told me, "I think the government was sadly remiss and culpable in not consulting the industry on Part III before the bill was produced."

The Labour members are also expected to press for a much tighter definition of a British film so as to prevent films being made in this country which qualify for levy, but lose their "British" label when shown abroad.

Concern is also felt about the possible position of the exhibitors who will, if the bill becomes law, be forced to pay more in the form of levy without a prior assurance that there will be a corresponding reduction in entertainments tax.

Lord Lucas said: "This £3¼ million levy has either got to come out of the profits of the exhibitor or the pockets of the public.

"If there is no tax reduction are you going to increase seat prices and get to a point of diminishing returns when attendances drop still more?

"If you want £3¼ million and you don't want to put up seat prices, then you have got to bring down entertainments tax by that amount or more.

"And what are the chances of doing that today?"

Lord Lucas suggested that the AITC was wrong in not using cinema screens to bring the case to the public. He suggested that the line to take was that patrons would be forced to pay more in admission prices if the bill became law without tax reduction.

Furthermore, authoritative national newspapers should have the case against the bill brought to their notice through letters written by leading members of the trade.

He pointed out that the government could push the bill through Parliament without any amendments if it desired.

"If the government thinks it can get it through without any public disturbance that might lose votes—and at the moment the government is very vulnerable—then it will," he said. "The time to make the fuss is now, before the committee stage."

Commenting on the definition of British films, he said, "These things are not sacrosanct. One has to review them in the light of existing circumstances."

Films made for television are also likely to be the subject of an amending clause. This would have the effect of preventing such films qualifying for levy.

Nettlefold is Now Re-named Walton Studios

NETTLEFOLD Studios of Walton, Surrey, Britain's oldest film studio, has been officially re-named Walton Studios.

The board of directors of the holding company which took over the studios in January, 1955, has also been reshuffled. Studio manager John K. Morris is now managing director and Hyman Stone is chairman. Others on the board include Harold Hackett, J. G. Saunders and Mrs. Hannah Weinstein.

In addition, it is revealed that Sapphire Films, television film production company under the chairmanship of Lord Wilmot, has acquired a block of shares in Walton Studios, Ltd.

Mr. Morris announces that, after a satisfactory year of business, plans are under way for further developments at the studio.

Anvil Will Stay at Beaconsfield

ANVIL FILMS, LTD., has entered into a long-term agreement with Beaconsfield Films, Ltd., to continue operations from the dubbing theatre at Beaconsfield Studios.

Anvil's sound recording facilities will therefore be at Beaconsfield for some years to come. The company's production activities are also extending. Its acquisition of a controlling interest in the Realist Film Unit was recently announced.

UNION AND ITV

THE ACTT held a special executive council meeting on Tuesday evening to discuss the protracted negotiations it has been having with the independent television companies.

The negotiating committee, which is working for an agreement to cover technicians working on both live and filmed television programmes, made an interim report to the executive council.

THE national executive council of SCMA is to meet in London on Wednesday, January 16.

First Two in Fox Production Drive

THE first two films in the Twentieth Century-Fox European production drive of eight to ten films a year, announced last August by Bob Goldstein, head of the company's European production, are to begin in March.

One is "The Sheriff of Fractured Jaw," to be produced by Daniel Angel with Kenneth More in the lead. William Rose is writing the script.

The second is "Harry Black," to be produced by Lord John Brabourne from the novel by David Walker. This will have extensive locations in India. A top British director will soon be appointed.

Pullman Cinemas' Creditors to Meet

A MEETING of creditors of Pullman International Cinemas, Ltd., which operates four cinemas in the London area, has been called for next Monday.

The company's cinemas are at Brixton, Herne Hill, Lee Green and Bromley.

O'Brien Backs Anti-Tax Film Project

SUPPORT for the action of exhibitors in South Wales and Yorkshire, who have decided to make and show trailers to bring to the notice of the public the industry's burden of entertainments tax, is given by Sir Tom O'Brien, NATKE general secretary, in a statement issued on Tuesday.

"It is time, at long last, that exhibitors really showed their teeth at the continued victimisation of this industry by successive governments in regard to entertainments tax," he states.

"This industry is the only one in the country that has, either for reasons of over-rated diplomacy or fear, failed to use its own resources to bring pressure on governments to remedy a real grievance.

"I understand that influential exhibitors are tinkering to persuade the government to give entertainments tax relief of £3 million. This is nonsense. A cut of between £15 and £20 million is imperative.

'Can Find Money'

"Do not let the economic consequences of the Suez disaster weaken the knees of the trade. The Chancellor can find money that he could give in relief to this industry from other sections of the entertainments industry that hitherto have escaped.

"The Chancellor must be forced to keep to the pledges he gave in the House of Commons to me and to others in the budget debate last year.

"The chairman of the Conservative Films Committee, Geoffrey Hirst, referred to a cut of several millions of pounds in the tax as 'living in cuckoo land.' Let me remind Mr. Hirst that successive Chancellors have been cuckoos in the cinema industry nest for decades.

"The trade should sit up immediately. There is not a moment to lose. The money is desperately needed to keep cinemas open, to rehabilitate them to help in British production and last, but by no means least, to give a better standard of living to the lower paid workers," says Sir Tom.

CTBF PRESIDENT

THE CTBF board of management is to meet on January 23 to discuss the election of a new president and chairman to take the place of the late Reginald Bromhead.

It is not yet certain whether the election will be made at the meeting or at a later date.

KINEMATOGRAPH WEEKLY

Established May 16, 1907

Editor
William G. Altria, MBKS

Associate Advertisement Managers
S. Collins and R. Southworth

Editorial: 189, High Holborn, London, W.C.1
Advertising: 96, Long Acre, London, W.C.2
Publishing: 6, Catherine St., London, W.C.2
Phone: Temple Bar 2468. Telegrams: Kine, Southernwood, Rand, London

PROPAGANDA

SIR TOM O'BRIEN supports and applauds the action of the S. Wales and Yorks CEA branches in deciding to use cinema screens for tax campaign propaganda. He calls for militant action throughout the trade to achieve the reduction of £21 million.

Lord Lucas, also advocates a direct approach to the cinema-going public and declares that the AITC is wrong in not using a powerful medium that is immediately available to the trade. Whether or not the AITC decision is wrong, there is certainly a need for a more vigorous campaign in the national press—newspapers and periodicals. The recent Lords debate on the new Films Bill received scant attention from the press, apart from the headline stories on the irrelevant sallies against the impropriety of posters.

The legislation now before Parliament provides the opportunity for the trade to bombard the press with informed letters and information on the more appropriate vital statistics. No time should be lost in doing so.

Petrol Rationing

IN common with other industries and individual business enterprises which depend upon adequate supplies of petrol for the maintenance of essential public services, the film industry continues in a state of uncertainty about allocations.

In wartime, the film industry was regarded as an essential public service and arrangements were made accordingly to maintain print delivery services. In peacetime, the industry service to the public is no less significant.

It is to be hoped, therefore, that the industry's essential needs will be met—speedily.

LONG SHOTS

THE LORDS AND THE BILL • TRADE HONOURS • TAX PUBLICITY

IN extending New Year greetings to all our readers, inside and outside the trade, we express a sincere wish that they will enjoy good fortune and good health in 1957. For the trade in general, we fervently hope that there will be a satisfactory outcome to the proposed legislation that is now engaging the attention of Parliament and that it will be possible for the Chancellor of the Exchequer to lay the foundations for a stable economic future for the industry.

THE Lords debate on the new films bill immediately before the Christmas recess proved to be a satisfactory preliminary for airing the fears, aims and beliefs of the respective sections of the trade.

The government's proposed legislation was strongly challenged by Lord Lucas, chief Opposition spokesman, Lord Archibald and Lord Strabolgi, who have always taken a prominent part in debates on trade matters, and Lord Westwood, who in an impressively eloquent and telling maiden speech, put the exhibitors' case in no uncertain terms.

LORD Mancroft, the government spokesman, could not, of course, anticipate the Budget, but at least he was able to say that the proposed imposition of a statutory levy on exhibitors was one of the many factors which was being considered by the government in its review of the whole field of entertainments tax.

All along I have been of the opinion that it was not the government's intention to burden the exhibitor with a further compulsory tax without offering a compensating reduction in the seat price tax. Such a reduction to say the least, is justified in the present circumstances, and, if the government carries out what is believed to be its intention, then it will go a long way to placate the exhibitor section of the trade.

But once again we must emphasise that a compensatory tax reduction alone would be insufficient to steer the industry out of its present and future difficulties.

THE Christmas parliamentary recess has given the opportunity to digest the views on the legislation, expressed on behalf of the government, and by the Lords, who have so emphatically stated the matters that are of such vital concern to the exhibitors and producers, and the trade associations are busily preparing briefs in their respective interests.

The Opposition, as we note this week, is expected to press for the deletion of the quota section of the bill. This move will, undoubtedly, have the support of the CEA, which seeks amendments to the existing legislation in respect of exemptions, unless, of course, the government gives a firm assurance that an amending bill will be presented at a later date.

In addition, the Opposition may press for a more stringent definition of British films in the respect of the levy. Whether or not this will be dealt with in the levy section of the new bill depends upon government action with regard to the quota section.

The BFPA will be considering this aspect of the bill at a special meeting on January 7, and can be expected to make strong representations on the point before the committee stage of the bill is reached.

THE congratulations of the trade go to J. F. Emery, founder of the circuit that bears his name, for the knighthood conferred upon him in the new year honours list.

Fred Emery, as he is more familiarly known in the trade, is the only personality in the business side of the industry to receive an award, and it has been made for political and public services.

He is, of course, a pioneer exhibitor, first starting in business in Salford in 1919.

Three years later he was elected to the Salford city council and subsequently served with distinction as alderman and first citizen of Salford. In 1935 he was elected to parliament, representing Salford West.

WHERE British film music is concerned there is certainly no name better known than that of Muir Mathieson, and his honour has been well deserved.

It was the fabulous Alex Korda who brought Muir into the business as long ago as 1934, and a list of the films with which he has been associated reads like a catalogue of the best in British production.

Until a few years ago Muir was musical director for Rank, and although he is now freelancing his name still appears with pleasing regularity on British film credit titles. His OBE is a well-earned reward for a man who has surely given as much melodious enjoyment to the British public as any other single musician.

THE South Wales and Monmouthshire branch of the the CEA, in common with the Leeds and District branch, is not in two minds about the use of cinema screens to obtain public support for the industry's tax campaign.

On Friday, National Screen Service completed the first copies of the short, direct trailer commissioned by the Cardiff branch.

Wyndham Lewis has asked me to draw attention to the fact that the trailer is available to exhibitors throughout the country. Prints can be obtained from NSS.

WYNDHAM writes: "We in South Wales still feel that the plight of the exhibitor is not being pressed sufficiently in the right quarters and we also believe that if the general public was made more aware of the fact that a local picture house might have to close down, it would help us in our tax campaign."

He has sent me a copy of the text of the appeal made in the trailer; this is reproduced on another page.

Patrons are urged to write in support of the industry's tax case to local MPs and to sign the petition which is being displayed in the foyers of cinemas in the branch area.

The action which the S. Wales branch is taking is not, of course, supported by the AITC, but I shall be interested to hear of the results achieved. It should provide guidance as to the advisability of bringing the public into the picture at this time.

PAMELA WOOLWORTH spent a few hours here last week working out the final details of her Dragon company's next production: "The Prestcott Affair."

At twenty-six, she must surely rate as the youngest production chief in the business, but she is by no means lacking in experience. She applies her business acumen—guided by her company chairman, Richard Coit—with a sure hand and a nimble brain well versed in high finance in many spheres.

Indeed, she handled her press conference at the Dorchester with a firmness that would have done justice to the most experienced producer in Hollywood.

She promises news in a few days' time of the casting arrangements she has made for her forthcoming production: two American stars under a British producer-director. "I could tell you their names now, but I prefer to wait until the contracts are signed," she said.

RECENTLY the Corporation of the City of Edinburgh offered the Queen a newly prepared copy of the historic film "Aberdeen, 1906"—a record of the visit of King Edward VII and Queen Alexandra to the city in 1906 for the University of Aberdeen's 400th anniversary celebrations.

The offer has been accepted. Now the Queen has 16-mm. and 35-mm. copies of the film.

It is by pure chance that this unique record exists today and the story of how it was preserved is an interesting one.

THE film was one of the projects of William Walker and Co., the firm of booksellers and cinematographers, which, by 1906, had established a reputation for its interest shorts.

William Walker and two of his employees, Paul Robello and Alexander Gray, operated cameras at strategic points along the Royal route and between them produced a remarkably complete record of the visit.

A copy of the film—the only remaining one, apparently—was kept in the vaults of James F. Donald,

Ltd., the Edinburgh cinema company, until about 1932, when it was loaned to A. M. Davies, the local Western Electric representative, for the purpose of testing an old projector. This was indeed fortunate, for shortly after the contents of the vaults were disposed of as they were considered to be valueless.

LATER the copy was returned to the custody of one of the Donald company's employees, A. Ewan, chief projectionist of the Capitol, and that worthy fellow cared for the film for 20 years.

Then, in response to an appeal for old films from C. A. Oakley, chairman of the Scottish Films Council, the copy was handed over to the council and sent to the British Film Institute, which made a new negative for the National Film Archive.

Another copy from the new negative was acquired by the council and, with a grant from the Edinburgh Corporation, the council was able to produce a new version, "stretched" from 16 fps. to 24 fps., incorporating additional photographic material provided by the University library and the *Aberdeen Press and Journal* and to which a sound track has been added.

The new 35-mm. version had its first showing at the Capitol where the old copy, happily, had been preserved for so many years. A 16-mm. version is being made available to schools and cultural organisations.

JAMES BENSON, technical editor of the KINE. for a number of years until his retirement in 1952, was a welcome visitor to this office just before Christmas. He is wonderfully fit and as active as ever.

JB said he felt a sense of personal loss when he read of the death of Reggie Bromhead. He recalled the first film garden party in Regent's Park in the early 1920s. Sir William Jury, Gavazzi King, general secretary of the CEA, and "Daddy" Graham, who persuaded Paramount to send over a star of the day—Lois Wilson—for the occasion, were among the many trade personalities who took an active part in the event.

"How little we dreamed," said JB, "that the quiet, busy little man who walked about unobtrusively was laying the foundation of an organisation which has benefited so many, and that his perseverance and wisdom would lead in the years to come to the yearly Royal Film Performance with its great success."

SIR TOM O'BRIEN, in the chair at the Cinema Luncheon Club's Christmas dinner, paid a moving tribute to the late CTBF president and asked everyone to stand in silence for a few moments.

It is a tradition at the dinner to make a collection to provide Christmas cheer for the residents at Glebelands and, once again, there was a very generous response to the appeal made by the chairman.

Once again, too, everyone at the rest home received a seasonal gift, thanks to the efforts of Ralph Bromhead and his wife.

They went down to Glebelands on Christmas Eve, in company with their daughter Anne, Michael Bromhead, Mr. and Mrs. Drummond Scott and Mr. and Mrs. David Jones, to distribute the presents.

THE days before the holiday were crowded with engagements and I look back with pleasure to the lunch given by the crew of Variety Club to representatives of the national and trade press, newsreels and television.

This annual get-together is always a delightfully informal and convivial occasion.

From all sides Nat Cohen received warm congratulations for his leadership of the club during a highly successful year. David Jones, too, was accorded a deserved round of applause for the great job he does as Press Guy.

BOTH the Hyams family, of Eros, and Nat Cohen and Stuart Levy, of Anglo-Amalgamated, held open house at their offices for friends in the trade.

And to wind up the week Jimmy Pattinson, of 20th-Fox, was host to the British and American trade pressmen. We were joined at this agreeable lunch by Basil Litchfield, Percy Livingstone and John Ware.

The 20th-Fox team has reason to be delighted with the year's results: 20th-Fox claims the highest earnings for any American company in Britain.

FORGIVE the superlative, but an "unprecedented success" is an apposite description for the Disney head office staff party at which Cyril Edgar, Cyril James, Eddie Davis, directors, and chairman Tom Swan were hosts.

But I think they would be the first to agree that the success of the party was largely due to the efforts of the organising committee: Miss Wright, Arthur Allighan, Jock Avis and Andy Thewles.

Besides dancing and a well-stocked buffet, a first-class cabaret, carol singing by the Blackheath Male Voice Choir and a tombola contributed to the enjoyment of an evening which the Disney employees will remember for a long time.

THE sympathy of the trade in Britain goes to the Silverstone family in their sad bereavement. Arthur, who had suffered ill-health for some time, died in New York just before Christmas.

Brother of Murray, president of 20th-Fox International, and Emanuel, sales director of the corporation, Arthur was well known to us as general sales manager of UA in this country from the early '20s until the outbreak of war when he was appointed UA's eastern district manager.

He returned to this country in 1942 as special sales representative of 20th-Fox. In 1948 he was appointed general manager for 20th-Fox in Canada and just over two years ago went to New York as assistant general sales manager of the corporation.

THE McNally family of Dublin also suffered a tragic loss over the holiday period. Angela, daughter of the late Walter McNally, and sister of Bertie McNally, RKO's Dublin branch manager, was killed in a car accident.

STUART BLACK, of Derby, has sent me a cutting from the local paper, recording the death of Mrs. Ethel Adelaide Barnes. Stuart comments: "Thus another link with the past is broken."

Ralph Bromhead, chairman of the London Cinema Luncheon Club, Mrs. W. M. Marshall, matron of Glebelands, Michael Bromhead (disguised as Father Christmas), Mrs. Drummond Scott and C. Drummond Scott, CTBF secretary, pictured at the Christmas Eve party at Glebelands

Mrs. Barnes was the daughter of William Friese-Greene—the first child of his marriage to the Swiss girl, Mlle. Friese.

She attended the premiere of "The Magic Box" and made a personal appearance when the film was shown in Derby.

BY lowering seat prices and introducing new services for patrons, H. R. Surples, 28-year-old manager of the Prince of Wales cinema at Holywell, North Wales, has been able to increase the net takings.

This is the sort of news that I am delighted to hear. It shows that here is one manager of a small cinema who is not sitting back and accepting falling admissions and competition from television without fighting back.

Mr. Surples tells me that the reduction of prices has not affected the return because he has saved in entertainments tax payments.

A TEA-AND-BISCUITS service, served in the auditorium, was an added attraction for filmgoers.

Future added attractions will include stage fashion shows and other presentations which will not be previously announced. Mr. Surples has found in the past at other cinemas that his patrons like to find they are getting something extra to the advertised programme.

There is one point about the price reduction. Many patrons who could have had their normal seats at a reduced price have, in fact, decided to go in higher priced seats because of the smaller jump to the next price range. So the cinema benefits in two ways—from more patrons and those who now pay more for their seats.

THE fulsome bulletin of the activities of Variety Club's Irish Tent No. 41, received from Press Guy D. L. Kealy, reflects the pleasing fact that the Dublin branch of the international movement is going from strength to strength.

The 1957 crew, recently elected, is as follows: Chief Barker, J. Lewis; first assistant, D. L. Kealy (also Press Guy); second assistant, Brin Sheridan; Property Master, D. O'Keeffe; Assistant Property Master, S. Safir; Dough Boy, H. Band; Biller, P. O'Kelly.

The Canvasmen are: R. Bourke, B. Britten, A. Elliman and R. McKew. And the crew has the support of past-Chief Barkers L. Elliman, P. McNally, Pat Farrell, P. Brady and M. Baum.

Our congratulations and good wishes go to Abe Elliman, shortly to be married.

ALMOST anything, it seems, even trouble, can be turned to good advertising by the use of ingenuity and imagination. In common with everyone else, Wall's Ice Cream has had to cope with maintaining its cinema delivery service while patriotically conserving petrol.

W. L. McCarthy, the company's multiple sales manager, has sent me a photograph illustrating how Wall's is doing this and how necessity has turned time back in the Dartford area; it shows ice cream being delivered in a horse-drawn van, which bears the slogan, "Save petrol!"

FELT all at sea at the giant Boat Show preview at Olympia on Monday. Just 24 hours before the opening, the Mrs. Mopps, painters, photographers, carpenters and scurrying officials were still hard at it.

But despite the chaos and confusion amid the ketches and keels, it wasn't too difficult to locate The Rank Organisation's impressively situated stand on the second floor.

The company's interest in the exhibition revolved round an ingenious and timely tie-up with the recently completed yachting comedy "True as a Turtle." The stand comprised studio equipment and a pictorial display tracing the production from script to screen.

Charles Young's exploitation department, with Pat Skinner directing floor operations, has done a first-class job. It seems only right that after the show the exhibition will go into a West End cinema before touring the country.

Another worthwhile tie-up with the exhibition is a personal appearance of Jimmy Edwards to plug the British Lion-Independent release, "Three Men in a Boat."

THE STROLLER

Your 'Regulars' WILL Support an Adventurous Policy, But . . .

Consistent Programme Planning is Essential for Success

says FRANK HAZELL on building a local 'specialised' audience

WHEN looking back over a year's activity in our industry, one should try not only to evaluate the progress made in comparison with other years, but also to seek some sort of pattern which will give an indication of what the new year is likely to hold in store.

The first year of commercial television is now over and it would be plain stupidity to ignore the fact that the new medium has made inroads on cinema takings. Big pictures still take the money and will continue to do so, but for the general run of films television holds an ominous threat for the future.

It also seems that the wide screens have brought with them a greater demand for the big picture—the spectacle—and, while many other films could be counted in the top bracket at the box-office, the public (as Josh Billings' survey showed) is more and more shopping for its pictures—and no amount of ballyhoo can sell a film unless it also happens to be good.

At the beginning of the year there were signs of an upsurge in the specialised field, but this, too, seems to have taken a setback; at present, exhibitors are too wary of trying the continental product unless the film exploits sex as its main selling point.

I am certain that many a specialised cinema has made a great error in having this as its main promotional platform. This sort of thing is all very well on a short-term basis, but it does not make for a regular audience. The sex film will certainly draw the sensationally minded who are hoping to be titillated—but these people are not the type to be welded into a hard core of permanent patrons.

Common Denominator

I am not, of course, implying that many of these films are not good in themselves; many are. But a large proportion of specialised exhibitors have shown that what they are after is the common denominator of many good and bad films—sex—and that they are not particularly interested in the intrinsic merits of the films as such.

The word "specialised," incidentally, seems to have caused some confusion. To my mind it is associated with cinemas specialising in foreign films, at least, those are the ones to which I am referring at present. Another group, which is frequently put under the same heading, I call the repertory cinemas; these specialise in revivals of both foreign and English language films.

To build any special audience takes some time. Cinema managers who operate on such a basis know that the keys to success in such a venture are the two qualities of consistency of purpose and an adventurous spirit. In time, the regular, faithful audience will be prepared to support the more adventurous—and even frankly experimental—programmes as well as the popular appeal items, as long as it can recognise a consistent purpose in the general programme planning.

In this respect, I do not refer so much to the first-run West End specialised houses, although one of these, the Academy, is a good example of what I mean. The Academy, with quite a considerable following of what must be regular patronage, has had some adventurous morning art shows, as well as a good sprinkling of experimental films in its programmes and they seem always to play to a good house.

In the provinces, by contrast, many specialised houses have opened for showing either revivals or continental films but their policy has been so haphazard that, in effect, they are trying to appeal to a different audience at a different level with each programme, instead of keeping their appeal to roughly the same type of audience all the time and maintaining a consistent planning policy.

As an example to such managers, one should quote the case of the Everyman cinema in Hampstead, which has reached its unique place in London's cinema-land simply because the management has adhered to a programme policy which it knows is consistent with the requirements' of its particular audience.

The same can be said of the Cosmo, Glasgow, and perhaps one or two others—but they are few and far between.

I have mentioned these points and also the tendency for the public to shop for big films, because of another factor—perhaps of unique importance—which has appeared this year. As we know, the main bulk of our audience these days is the teenagers and their immediate seniors.

The appeal to the older age groups has altered considerably over the years. In many cases the latter have already made up their minds that they want (or don't want) to see a film long before it reaches their local cinema. Once it has gone—well, it's too bad; they've missed it.

It is for this type of patron that the policy of the extended run as adopted for "The King and I" may be of considerable importance. Under these conditions there is playing time enough to pick up all the casual patrons in the area; if they can't make it this week, they'll go next week or the week after.

Extended Runs

For the single week's run that vitally important brand of publicity, word-of-mouth, scarcely has time to reach the bulk of the casual patrons and their only chance is to catch the film on its second run—when the main impulse will have gone. On an extended run, however, the film has the chance to gather in its highest possible patronage at one time.

If box-office takings drop and production is forced to follow suit, extended playing may well be the answer that is forced on us anyway. But if this does happen what about the third- or fourth-run houses? When will they be able to play such films and expect to gain reasonable attendance?

Under such conditions, these houses might well have to wait for at least a year before they could show films and still try to pay their way. And if this does in fact happen, this type of house will, in effect, have been turned into a repertory cinema.

Is this going to be the pattern in the future? The four or five cinemas in each large town will play their films in much the same manner as theatres present plays—that is, until receipts drop below a certain level. Grouped around these cinemas will be a series of specialised or repertory houses.

Assuming for the moment that this is going to happen, where is this suddenly greatly increased number of repertory cinemas going to get hold of its films—let alone its audience?

I make this point because a characteristic strongly entrenched in America and becoming evident over here is that of selling old films to television. And "old" in our industry can mean anything after a first-run.

It can be said that we are selling our finest products for mere ha'pence at present, for these same old pictures have a far greater money potential than television is giving for them at the moment.

Of course, there are those who say that the old films do not stand the test of time and that in showing these harm can come to the cinema. To those who think this way, I would ask what harm could be done by showing the films of Garbo or Chaplin (I would also ask them, by the way, not to exclude the possibility of many audiences becoming rapidly sick and tired of most modern films after seeing such classics as these).

In addition to these, and more up to date, such great money spinners as "Gone With the Wind," "The Best Years of our Lives" and a host of others, such as the Ealing comedies, could be shown to bulging houses. And, of course, in four years' time, another complete audience will be ready for the films which are being shown today.

Not Sole Criterion

If this is indeed the tendency then the continental films may also have quite a reasonable future ahead of them. But since a regular, faithful audience is going to be a vital necessity of all but the first-run houses, the X certificate must no longer be considered the sole criterion of what and what not to play.

Similarly, extended playing time may give birth to new patterns in showmanship. If the major circuits would be willing to devote the same high-pressure salesmanship to reissue films and continental ones as they give to the new product, they could bring about the birth of a new type of audience.

The cinema is a go-ahead industry, insatiable for novelties and gimmicks. But it also has a great and glorious past in its brief history. Just think what a boom there would be in the theatre if Beerbohm Tree, Sarah Bernhardt and Henry Irving could be brought back to the footlights.

In the Vaults

We have equally great names in the cinema—but they *can* be brought back; they simply exist on celluloid in the vaults of the big cinema companies. These names would certainly have to be sold again to the public, but in hundreds of cases their films could be great successes, for the truly classic films simply don't date; they are as ripe for today's audience as they were for their first-run patrons.

I'm convinced that there is an audience—and a huge one—waiting to be tapped; it is made up to a large extent of the many thousands of cinemagoers the ordinary cinema has lost. It is the job of the repertory cinemas to find this audience and they will succeed if they have the necessary quality of product. It will be supported by the specialised cinema, too, for both have the same type of patron in view.

This is, of course, pure speculation, but what I have described could well materialise in the near future. All the current signs seem to point in that direction. If it does, it's going vitally to affect you, the readers of this paper. So, while we may hope for the best, it's just as well to pause for a moment and take stock of the direction in which we're going.

Definition of 'British Film' to Be Revised?

PARLIAMENT'S last film questions before Christmas produced one forward-looking news item: a hint that the present definition of what constitutes a "British film" under the current act may be modified in future.

Such a change will not be legislated for during the present session, which ends next November.

"But that," Mr. Peter Thorneycroft, President of the Board of Trade, told Mr. William Shepherd, "does not mean that I shall not be discussing with the industry possible amendments which might be introduced at some future time."

The President made it clear that the current Cinematograph Films Bill, dealing with levy, quota and the National Film Finance Corporation is all that the government intends to do for—or to—the industry during the current year.

When Mr. Stephen Swingler asked for an estimate of the compulsory levy's yield, Mr. F. J. Erroll, Board of Trade parliamentary secretary, replied that in the first year it would be approximately £3,750,000.

Answering another Swingler question, Mr. Erroll said that the Films Bill had been prepared after Mr. Thorneycroft had "considered the views of the various sections of the industry, and the advice of the Films Council and the Finance Corporation."

He gave these figures for quota defaults, saying that those for the year ended last September were not yet ready:

	First Feature	Supporting Programme	Total
1949	1,474	1,381	2,855
1950	2,335	2,195	4,530
1951	771	2,340	3,111
1952	1,042	1,901	2,943
1953	884	1,626	2,510
1954	734	1,116	1,850
1955	529	542	1,071

Yet another question stemming from the petrol shortage and consequent need to save dollars for oil came from Mr. Anthony Fell.

The Chancellor told him that in the first nine months of 1956, dollar costs of American films and tobacco were respectively 20 million and 79 million dollars.

Pearl and Dean Appointments

LLEWELLYN PRICE has been appointed to the board of Pearl and Dean (Screen Advertising), Ltd. Mr. Price took up his duties as director of planning, which are to co-ordinate film and filmlet requirements together with dispatch, on Tuesday, January 1.

Olga Sedgwick has been appointed to head of the film division and will work under Mr. Price.

M. Bank-Anthony, who is managing director of West African Pictures (Nigeria), Ltd., the largest group of cinemas in the territory, has now joined the board of Pearl and Dean (West Africa), Ltd.

News from U.S to You

Loew's in Throes of Another 'War'

by LEONARD COULTER, "Kine." New York correspondent

IMPORTANT personnel changes and economies are promised by Loew's, Inc., to mollify an important dissident stockholder and to avoid a threatening proxy fight for control of the company.

The stockholder concerned is Joseph Tomlinson, a 46-years-old naturalised Canadian who was born in Iowa and now lives in Florida. His fortune came from road-building and hotel development and he claims to own at least 250,000 shares (about 5 per cent.) of stock in Loew's. He is associated in his criticism of the management with Benjamin Javits, a New York attorney.

So the anxieties which caused the resignation only a few months ago of Arthur M. Loew from the company's presidency have been inherited by his successor, Joseph R. Vogel, though the two Wall Street gentlemen (Paul Mannheim and Charles Stewart) who were the thorns in Mr. Loew's side are not associated with Tomlinson and Javits in the latest attack.

'Schenck Influence'

The charges alleged against Loew's, Inc., are that it is "riddled with nepotism and favouritism," that its board is dominated by employees, that the organisation is still subject to the Schenck influence (even though Nicholas M. Schenck has resigned), that there is waste in production and inadequacy in exploitation and selling, and that the pension scheme is "fantastic."

The dissidents have requested a sweeping reorganisation of the company, including dismissal of two of its vice-presidents and three other officials; namely, Charles C. Moskowitz, treasurer; Howard Dietz, advertising and publicity chief; Charles Reagan, sales director; Benjamin Melniker, counsel, and George A. Brownell, lawyer.

All these charges and demands were enumerated at a press conference called by Tomlinson and Javits, who stated they had been made to the management in the form of a letter. Joseph Vogel, Loew's president, confirmed that such a letter had been received. After considering it, the board of the company issued a statement unanimously expressing confidence in Mr. Vogel's leadership. It stated that Loew's had already made several concessions to Mr. Tomlinson, that it agreed with him that there should be a majority of non-employees on the board, and that Mr. Tomlinson had several times been asked, but had refused, to join the board.

Inside Glimpse

One of the most interesting aspects of the Loew's statement is that concerning the adoption of some of Tomlinson's suggestions, for it appears that it was the result of his pressure which brought about the recent departure from the company of both Mr. Schenck, for many years its president, and of Dore Schary, head of the Hollywood studio.

An inside glimpse of the methods being used by Mr. Tomlinson was the latter's disclosure, at his press conference, that a few weeks ago he personally met Louis B. Mayer, former head of the studio, and asked whether he would like to have his old job back. He stated that Mr. Mayer acquiesced, provided he was not invited to join the management. Tomlinson gave no indication of whether he entered into the negotiations with Mr. Mayer with, or without, the prior consent of the Loew's management.

Because the annual stockholders' meeting of Loew's is due to be held in February, and the management will wish to put itself in a position of then rebutting the charges made against it, drastic pruning of company personnel is expected to be announced shortly.

COHEN SETTING UP NEW ANGLO DEALS

NAT COHEN, managing director of Anglo Amalgamated, left London Airport on December 28 for a month's business trip to the United States.

Mr. Cohen told KINE. last week that he has a heavy list of engagements lined up for his stay in America and will be negotiating many deals for his company for 1957.

He expects to complete arrangements for more Anglo-American co-productions for shooting in this country, as well as finalising negotiations with independent American producers which will give Anglo the distribution rights in this country of its biggest group yet of New American product next year.

Mr. Cohen's first stop is New York, where he will stay at Hampshire House until January 6, when he leaves for Los Angeles. In Los Angeles he can be contacted at the Beverly Hills Hotel until January 22, when he flies back to New York for a further week before leaving for England.

Fox to Take Legal Action on 'Anastasia'

TWENTIETH CENTURY-FOX decided on Tuesday to take legal action to protect its interests in the world-wide distribution of the Fox film, "Anastasia," which, as already announced, is to be premiered on February 21.

Last week Gala announced the London premiere, also on February 21, of the German film, "Anastasia," which it claims is the only authentic story of the girl of that name.

The German film stars Lilli Palmer and Ivan Desny, who is also starred in the Fox film, which is based on the play of the same title.

REPRESENTATIVES of AIC were meeting Board of Trade officials yesterday, Wednesday, to put forward their views on the Cinematograph Films Bill.

Knighthood for J. F. Emery in Honours List

J. F. EMERY, founder of the Emery Cinema Circuit, has been given a knighthood in the New Year Honours List. It was awarded "for political and public services in Salford."

Mr. Emery started working in the industry on his own account in 1919. He became a Salford city councillor in 1921 and subsequently an alderman; in 1932-33 he was mayor.

In November, 1935, he was returned to Parliament as the member for Salford West.

For "services to film music" the OBE is awarded to conductor Muir Mathieson. Actor Robert Morley is awarded the CBE.

Conductor Basil Cameron is awarded the CBE for services to music.

M. Bank-Anthony, whose appointment to the board of Pearl and Dean (West Africa), Ltd., is announced elsewhere on this page, was awarded the OBE for public services in Nigeria.

BFPA President Announcement

THE name of the new paid president of the BFPA was expected to be announced at the association's council meeting yesterday, Wednesday. It was the agenda subject looked forward to with great interest by all sections of the trade.

The council also had to endorse the arrangements for the policy committee to consider the Cinematograph Films Bill in detail. A meeting on the subject has been arranged for January 7.

The council was also expected to appoint a representative to serve on the AITC publicity sub-committee.

French Festival Here This Year

UNIFRANCE is to organise a French Festival week in London in March. It is expected that similar festivals will also be held in two key provincial cities in Britain about the same time.

A selection committee, comprising French producers, representatives of the Ministry of Foreign Affairs, an official of the Centre Nationale de la Cinematographie, and Unifrance's London chief, Jean Nery, is to meet in Paris on January 14.

Warner Vice-president

WOLFE COHEN, president of Warner Bros. Pictures International Corp., has been elected as vice-president of Warner Bros. Pictures, Inc.

Mr. Cohen joined Warner in 1925 as branch manager in St. John, Canada. He came to his present post in charge of all Warner operations overseas in 1948.

Cinematograph Films Bill—Second Reading In The Lords

Government Considering Levy Provisions in Tax Review

A BROAD hint that exhibitors would be put in a position to pay the forthcoming statutory levy was given by Lord Mancroft, the government spokesman, during the second reading debate in the House of Lords on the new Cinematograph Films Bill.

The provisions of the bill were among the various factors being considered in the government's entertainments tax review, which was now in progress, he said.

Opening the debate, Lord Mancroft said that the production industry, despite overseas competition and increased competition from other forms of entertainment, was pursuing a fairly steady course, steadied, of course, by the supports which have been available to it.

They were there to discuss how best to maintain and strengthen those supports to enable the future to be faced with confidence. Complete confidence could be enjoyed only by an industry which stood completely on its own feet and the government hoped that over the next decade the industry would achieve this.

Lord Mancroft pointed out that, for the year ending September 30, 1956, 82 films had been registered, "very close to the average for the past five years." Another modestly encouraging feature was the surplus reported by the NFFC in its last report. The work of the NFFC had not become superfluous, however, he said.

Producers' Efforts

After outlining the necessity for the Eady levy, he referred to efforts being made by producers themselves to maintain financial stability and mentioned The Rank Organisation's American distribution project.

He pointed out that, during the last two years, public attention had been directed less towards the plight of producers and more towards that of exhibitors. "In many localities the curious phenomenon has been observed of what I may describe as deflationary spirals caused by too many cinema seats chasing too few cinema patrons," he said.

He added that England has 80 cinema seats per thousand of population, compared with only 55 in America, 62 in France and 73 in Italy.

Despite declining admissions, however, Lord Mancroft pointed out that current admissions are still much higher than pre-war, when there were 500 more cinemas operating. Furthermore, more visits to the cinema are paid per head of the population in this country than anywhere else in the world, he said.

Recalling the government's inquiry into the future of the production industry earlier this year, Lord Mancroft said that the concensus of opinion expressed to the Board of Trade from many quarters was that the three measures of support, levy, NFFC and quota, should continue to be made available to film producers.

Turning to Part I of the bill, the provisions relating to the levy, Lord Mancroft said that the question presenting itself was why producers should be given the help they need by means of a statutory levy on exhibitors.

A straight subsidy had been suggested. "This would certainly have administrative advantages," said Lord Mancroft. But it would not receive support from the government side of the house or the public at large.

'Glitter and Glamour'

"Certainly, many other candidates and aspirants for subsidy would find it hard to understand how an industry which could provide all the glitter and glamour, the swimming baths and the mink bathing suits, that have come to be associated with the film industry, could be more worthy of help than they themselves," he said.

The statutory scheme, however, was not an innovation or some new imposition on the exhibitors, but rather the statutory form of a well tried expedient.

Lord Mancroft said that the bill was an enabling measure designed to give flexibility to the methods of collection and distribution of the levy in order to meet the changing needs of the industry.

The figure of £3¼ million to be raised in the first year was not a precise calculation. "The figure represents the amount by which the government considers it would be sensible to increase the revenues of producers to maintain production at a reasonable rate," he said.

Entertainments Tax

Naturally, exhibitors were asking how they could be expected to pay this amount when, even with the present levy rate, some cinemas were closing. This had naturally led to renewed references to the entertainments tax burden.

"The provisions of the Cinematograph Films Bill are among the various factors which are being taken into consideration in the review of entertainments tax which has been promised by the government and which is now in active progress," he said.

Dealing with payments from the levy collections, Lord Mancroft said that the intention was to depart "as little as possible" from the present arrangements.

He felt sure there would be a general welcome for the government's decision to continue payments out of the levy to the Children's Film Foundation.

It had been suggested that the trade should be represented in the agency to be set up for distributing payments from the fund. Lord Mancroft pointed out that the agency was not a policy-making body, and it would be to the Board of Trade, which will make the regulations, that the film industry should make its representations.

The extension of the lending powers of the NFFC to cover any film project instead of only those where other finance was not available would help avoid further drains on its loan capital. It would also assist it to shoulder the obligation laid upon it to operate in such a way as appeared to it best calculated to avoid losses.

Lord Mancroft assured members that, although the bill gave the government power to dispose of the NFFC, there were no immediate plans in mind to do so.

It was thought prudent to make provision for the possibility that, with the aid of the three measures proposed in the bill, film production might improve to the point where financing it would become a fully commercial proposition. Should that stage be reached there would be no justification for leaving public funds committed in this way.

Quota Extension

Turning to the section of the bill which deals with the extension of quota for ten years, Lord Mancroft said he did not doubt that the proposal would command general approval, although he understood that the industry was disappointed that no immediate opportunity was to be afforded to overhaul the 1948 act.

He commended the bill as a "sensible, straightforward measure which offers a reasonable method of putting British film producers in the financial position to make the sort of films which will bring back the cash customers in their old numbers and with their old enthusiasm."

Lord Lucas, chief Opposition spokesman, complained that in the bill there was far too much legislation by regulation.

During the committee stage, Opposition members would attempt to write some of the more important matters into the bill instead of leaving them to be dealt with by regulations.

Dealing with the levy, Lord Lucas pressed for precise details of how the figure of £3¼ million for the first year was arrived at.

He could not see anything in the bill that was going to increase the earning capacity of the cinema industry. "I can see only that it will take more money out of the pockets of those who go to cinemas," he said.

Was not this proposal for a £3¼ million levy inextricably tied to an alleviation of entertainments duty, he asked.

If the bill were passed it would become law before the Finance Bill came into force. "The result, of course, is that we shall have saddled the cinemas of this country with an extra levy payment and a total disbursement of £3¼ million without knowing whether or not the Chancellor of the Exchequer is going to do anything."

Lord Lucas also attacked the use of part of the 1948 act for interpreting sections of the new bill.

Definition

He suggested that the industry had some "very serious representations to make regarding the definition of a British film" in connection with levy benefits: the matter had not been discussed with the trade.

The present definition allowed American-backed companies to participate in the levy, and this was a situation which should be considered.

He also criticised the fact that the bill did not specify that films made for television could not benefit from the levy.

Lord Lucas asked why the work of the new agency, since it had no powers, could not be done by the Board of Trade.

The quota section of the bill, he said, was serious.

"We are perpetuating the act of 1948 for ten years and—mark these words—in its present form," he said.

Although he had no complaint about the present quota provisions, Lord Lucas wished to see the definition of what was a British film lined up more to modern requirements.

"We shall try to see that no foreign film (I use the word 'foreign' in no offensive sense) is carried to success on the backs of the British producer," he said.

"I believe that if the provisions of the bill go through unchanged, then in the next ten years that may be something we shall regret."

The Earl of Rosebery, a non-filmgoer with no interest in cinemas, felt he would strongly oppose the bill unless it was considerably amended.

"It is absolutely wrong to force one trade by law to pay a levy to another," he said.

Tax For Ever?

"When a tax is put on for ten years it is put on for ever. Indeed, I cannot think, offhand, of a tax put on for two years that has been taken off. So, in my opinion, this is a tax that is going on for ever."

"The government is, in fact, robbing Peter to pay Paul and I do not think that anyone can controvert that statement, even if I have put it somewhat bluntly," he added.

"If there is to be a statutory bene-

'Industry Heading for Disaster'

fit to films, it should be made by the government and not by another trade."

The Earl of Rosebery then criticised the fact that there was no call on the producers to account for how the money received was spent and suggested that the bill should be referred to a select committee after the second reading because of its controversial nature.

Maiden Speech

In his maiden speech, Lord Westwood, who has been associated with the industry for more than 25 years, said exhibitors appreciated the need for a healthy British production industry. But, he said, one could not have healthy and prosperous production without healthy and prosperous exhibition.

"If there has to be a levy, the cinema exhibitors must be put into a position to pay it to help subsidise production," he said.

"Unless some very substantial relief is given to cinemas by the Chancellor of the Exchequer in his next Budget, this industry, which brings so much happiness and enjoyment to so many people, is heading for disaster and destruction—it cannot survive."

Exhibitors were faced with ever-increasing costs, and refurnishing of cinemas had been kept to the absolute minimum. Although exemptions had been promised in the bill, the outlook for hundreds of small men was not bright.

He suggested the British Film Fund Agency's membership should be increased to seven to allow for two trade representatives. He was confident that non-trade members would welcome their presence and advice.

He pointed out also that although there was a definite obligation on exhibitors to pay the levy imposed, there was no obligation on producers to make the films exhibitors needed or to increase production of good British pictures. Some obligation should be inserted in the bill to cover this point, he suggested.

Television Films

Lord Westwood hoped that financial help would not be given to a producer who made films for television, and asked that it be made clear that financial aid would be given only to films exclusively made for commercial cinemas.

He hoped, however, that there would be no discrimination against films made in this country by American producers.

"The exhibitors in Britain are already far too short of product, and they want good pictures, no matter where they come from," he said.

Lord Westwood also suggested that the books of producers should be open for inspection in the same way that those of exhibitors would be under the bill.

The extension of quota had come as a complete surprise to the trade, he said, and he hoped early consultations might be arranged with the trade on this point.

"A producers' bill at the expense of the exhibitors," was how Lord Jessel described the proposed legislation.

Dealing with quota, he said, "The exhibitors would prefer a separate bill to be presented later on this aspect, which deals solely with the problem of quota. But if the government cannot see its way clear to fall in with this suggestion, it leaves the exhibitor no other alternative, but to try to get their suggestions for alteration put right by amendment on the committee stage."

Lord Strabolgi asked if an exhibitor who was not a producer might be exempt from levy payment. "I am thinking particularly of the independent exhibitor who does not himself produce films and yet is contributing to this levy and is not able to get the films which are produced because they are going into the big circuit houses owned by the main producers of films in this country," he said.

He also asked if the minimum of £2 million for levy collections in subsequent years could be amended so that the sum might be less if, in some future year, a smaller sum was required.

Although the subject was not included in the bill, Lord Strabolgi also mentioned the Sunday charity contribution. He described the contribution as "conscience money," "organised hypocrisy" and hoped it would be abolished in the near future.

Lord Archibald agreed with the aims of the statutory levy but nevertheless thought it "an extraordinary clumsy instrument for the purpose for which it is intended."

He thought that members were deceiving themselves if they were not working on the assumption that there was going to be a concession to the exhibitors to make up for the extra £1¼ million which they were going to be called upon to pay.

"If that is not implicit in the situation, then this bill is most savagely unfair to the exhibitors and I do not think that that is the intention of the government at all," he said.

This was, in effect, a subsidy out of entertainments tax, he suggested and, despite the GATT treaty, notice should be given that it was intended to pay a subsidy direct to British film production out of the consolidated fund.

"I hope that, even at this late day, the government will reconsider getting rid of this befogging and beclouding method of doing it and put the whole thing on a straightforward basis," he said.

Lord Archibald thought the agency would be a "rubber stamp" for Board of Trade decisions. He thought it would be better to have a chairman appointed by the board who alone would be the agency, but who would be advised by trade representatives.

The extension of the lending powers of the NFFC to any producer had its dangers, he suggested. It could happen, he said, that by lending to allcomers in the first half of the year the NFFC might find it had lent all its resources. Later in the year, producers for whom the corporation was originally set up might then find themselves unable to obtain finance.

Lord Archibald felt, too, that the quota section should be deleted and a full bill amending the 1948 Act should be introduced later.

Critical, But . . .

He wound up his speech by saying that, although he had been critical of the bill, he was entirely in agreement with its intention to improve the position of British production.

"On the committee stage, the efforts that I shall make, with my noble friends, will be directed towards improving the bill and not in any way towards destroying it," he said.

In his reply, Lord Mancroft said that he would have brought to the notice of the Chancellor of the Exchequer fears that had been expressed in the debate.

He reaffirmed that the figure of £3¾ million was a happy medium because the amount by which it would be reasonable to increase the revenues of producers could not be arrived at by an exact formula, but must be a necessity.

Dealing with objections to the introduction of quota in the current bill, Lord Mancroft said it was decided to take the opportunity of extending it for ten years in case it should prove difficult to find parliamentary time for another film bill in the present session or in the near future.

But he promised firmly to bring members' remarks on the subject to the notice of the Chancellor of the Exchequer and the President of the Board of Trade.

JARFID LAUNCHES 1957 SALES DRIVE

JARFID this week launched its 1957 sales drive under the slogan "Top Your Target!" The drive opened on Monday and is scheduled to run for 18 weeks, ending on May 4.

It has been organised into five different sections covering features, newsreels, shorts, Sunday bookings and week-end dates, embracing all aspects of the company's selling activity. Cash prizes and bonuses are offered in every section and a championship cup for the branch achieving the greatest percentage of its quota based on previous years' business.

Each branch is to be given a replica of a target for display in the branch office. Each week a branch tops its target by exceeding its quota it will receive a symbolic silver arrow to place on the target.

Powerful ammunition for the drive is ready for JARFID'S sales force.

From Pinewood comes a line-up of major films. One of Britain's top box-office stars, Dirk Bogarde, is in three. He is with Jon Whiteley and Michael Hordern in A. J. Cronin's "The Spanish Gardener," with Marius Goring and David Oxley in the story of the kidnapping of a German general in Crete, "Ill Met By Moonlight;' and with Muriel Pavlow, Donald Sinden, James Robertson Justice and Shirley Eaton in the third "doctor" film, "Doctor at Large."

The spearheads of the drive are the Royal Performance film, "The Battle of the River Plate," the thriller starring Tony Wright, "Tiger in the Smoke," and the fourth Norman Wisdom comedy, "Up in the World." These three started their general release on Christmas Eve.

Later in the drive will come the motor racing thriller with Anthony Steel, Stanley Baker and Odile Versois, "Checkpoint," and "The Secret Place," starring Belinda Lee and Ronald Lewis, filmed almost entirely on location in London's East End.

From Universal-International will come the dynamic true story of America's flying hero, Col. Dean Hess in "Battle Hymn" starring Rock Hudson and the glamorous Anna Kashfi.

Two U-I films which go out together during the drive are the comedy starring Tim Hovey and Maureen O'Hara, "Everything but the Truth," and a drama of Hollywood, "Four Girls in Town," with George Nader, Julie Adams, Marianne Cook, Elsa Martinelli and Gia Scala.

Exit Padlocked: £10 Fine

A FINE of £10 was imposed by Walsall Magistrates on the Clifton Cinema (Walsall), Ltd., 131, Steelhouse Lane, Birmingham, for not maintaining a door at the Classic Cinema, Stafford Street, Walsall, to open easily and fully for use by members of the public going from the auditorium to outside the building.

Mr. J. J. McShane, chairman of the bench, said the door should not have been locked. Within a few minutes there might have been disaster.

Prosecuting on behalf of Walsall Corporation, Mr. B. F. Dale stated that when a police inspector and a sergeant visited the premises just as the evening show was ending they found an exit door at the bottom of a flight of stone steps chained and padlocked.

Essoldo Share Purchase

ESSOLDO has acquired the entire shares of the company owning the freehold of the Majestic, Blackburn, with adjoining shops. Essoldo has been lessee of the cinema for some time. The deal was handled by Harris and Gillow, of Wardour Street, W1.

Irving Sochin to Assist Hargreaves

KEN HARGREAVES has now appointed Irving Sochin to assist him in the establishment of the sales organisation of Rank Film Distributors of America, Inc.

Mr. Sochin, who returned to New York last month after several days spent in London at screenings and in consultations with Mr. Hargreaves, has been employed in film distribution in the United States over a period of 17 years. For the last eight years he has been employed by Universal-International in varying capacities, being for a period in charge of the distribution of Rank films in the United States.

Before this he was for a number of years a branch manager for Twentieth Century-Fox and United Artists.

Mr. Sochin will take up his new duties early this month and, in company with Mr. Hargreaves and Geoffrey Martin, will be making an extensive tour of the principal cities from the end of January onwards.

SIDMOUTH has decided in favour of Sunday opening, in spite of local opposition from religious bodies.

Out of a total of 3,486 ballot papers 1,904 were in favour.

Share Movements

	Latest Price	Week Change
A.B.P.C. Ord. (5/–) ...	8/9	—
,, 6% Pref. ...	10/9	—
,, 4½% pre. pf. ...	9/–	+ –/3
B. & D. Films Ord. (12/–) ...	8/–	+ –/6
,, 5½% Pref. (17/–)	10/6	+ –/3
Brit. Lion Studios 6% Pref. (£1) ...	12/–	—
,, Ord. (2/–) ...	2/–	—
Capital Prov. News. Ord. (5/–)	2/10½	—
Cinema Television "B" Ord. (–/6) ...	2/9	—
Dufay Ord. (2/–) ...	1/6	—
Gaumont British Ord. (10/–) ...	9/–	—
,, "A" Ord. (5/–)	4/4	—
,, 5½% 1st Pref. ...	10/6	—
,, 3½% Debs. ...	£65½	—
Gen. Theatres Prefd. (6/8)	7/–	—
Granada Theatres 4½% 1st Pref.	9/3	+ 1/3
Humphries, G., & Co. Ord. (5/–)	21/3	– –/7½
Kershaw, A., Ord. (1/–)	12/6	+ 1/6
Kinemas Ord. (5/–) ...	7/–	—
Moss Empires Ord. (4/–)	5.1½	+ –/4½
Odeon Assoc. 4½% Pref. (£1) ...	7/–	—
,, 3½% Debs. ...	£59	—
Odeon Props. 4½% Pref. (£1)	8/–	– –/3
,, 3½% Debs. ...	£60½	—
P.C.T. 7½% "A" Pref. (£1)	15/–	—
,, 10% Cum. Pref. (£1) ...	13/–	—
P.C.T. Con. 7% Pref. (£1)	17/–	—
Rank Organisation Ord. (5/–)	7/9	+ –/6
,, 6% Pref. (£1) ...	12/–	—
Rank Precision Industries 5½% Debs. ...	£93½	—
Shipman & King 5% 1st Pref. (£1) ...	10/–	—
Stoll Theatres Ord. (4/–)	3/4½	+ –/1½
Technicolor Ord. (5/–)	8/9	—
Twentieth Cent. Ord. (1/–)	1/1½	—
,, 8% Pref. (10/–)...	7/6	—

Anti-Tax Trailer Now Available for All

WEST of England Cinemas, Ltd., has had a trailer made by NSS in which it asks the public's support for its campaign against the present rate of entertainments tax. The company states that other exhibitors can obtain prints from NSS for use in their own anti-tax campaigns. The text of the trailer is as follows:

For many years we have been happy and proud to provide this district with the best film entertainment available, but there is now the possibility that we may have to close our doors.

YOU can help prevent this.

The running of a cinema these days involves all kinds of expenses which have increased four-fold since 1939, and large sums of money have been spent in installing such modern techniques as CinemaScope.

Since 1939 you have seen several increases in the price of your seats, but did you know that these increases were mainly attributable to increases in entertainments tax and we, as owners of this cinema, have received very little increase on the net prices of admission?

Successive chancellors in imposing this wicked and indiscriminate tax deny us the right to adjust our prices to suit your pockets.

We think we have done a good job of work as your retailer of entertainment and that we have the right to remain in business in the same way as any other trader in this locality.

If you enjoy your weekly visit to the cinema and if you believe that what we are asking is fair and reasonable, would you please write to your local member of Parliament or sign the petition which you will find in the foyer, demanding the chancellor to reduce cinema entertainments tax.

Thank you.

Ealing's First for Metro

MICHAEL BALCON'S production "The Man in the Sky," first of the line-up of Ealing films to be released throughout the world by Metro-Goldwyn-Mayer, is to be trade shown at Metro House, London, on Tuesday, January 8.

From the pen of William Rose, it stars Jack Hawkins as the test pilot of a new British freighter 'plane and Elizabeth Sellars as his wife. The cast also includes Walter Fitzgerald, John Stratton, Eddie Byrne, Victor Maddern, Donald Pleasence, Russell Waters and Megs Jenkins.

Charles Crichton directed, with Seth Holt as associate producer. The screenplay was written by William Rose and John Eldridge, and the film is presented in Metroscope with Perspecta stereophonic sound.

"The Man in the Sky" was filmed on location at Wolverhampton and at MGM's British Studios, Elstree. Most of the shooting took place at Wolverhampton Aerodrome, with additional sequences photographed in the streets of the town.

In the near future, "The Man in the Sky" will have its world premiere at the Empire, Leicester Square. The picture is to start its ABC circuit general release on February 18.

JUDGMENT GIVEN AGAINST NEW REALM

JUDGMENT for £1,600 and costs was given in the Queen's Bench Division recently in favour of The Stanton Picture Co., film producer, against New Realm Pictures, Ltd., of Queen's House, Leicester Square, film distributor, which denied liability for the amount claimed.

Mr. Justice Ormerod said the action raised a point as to the proper construction of an agreement of May 15, 1956, for the licensing of a film called "Serpent Island" for five years. The defendant was to pay £1,600 on receipt in London of a new 35-mm. black and white picture and sound negative, of the coloured film accompanied by a certificate that they were reasonably fit for the purpose of making satisfactory prints for theatrical exhibition. They did not satisfy the defendant and were rejected.

The defendant contended there was an implied warranty that what they had agreed to pay for was reasonably fit for the purpose for which it was required.

The question was whether by the terms of the agreement an implied warranty was excluded and the certificate in the form provided by the defendant was intended to take the place of such a warranty.

Looking at the agreement as a whole his lordship was satisfied that the parties intended to exclude any implied warranty. Having obtained the certificate and delivered the film the plaintiff had performed the contract and was entitled to judgment.

Stay of execution was granted.

Cinematurians Celebrate

ABOUT 80 members, their wives and friends attended the Christmas lunch of the Yorkshire and North Lincolnshire branch of the Society of Cinematurians, held at the Guildford Hotel, Leeds, just before the holiday.

F. S. Poole, of 20th Century-Fox, who presided, opened the proceedings by asking the company to stand in silence to the memory of Reginald Bromhead, to whose good work and benefactions for the trade he paid warm tribute.

Over £20 was raised for the CTBF and of this, £10 was sent to Lucas Hutchinson at Morecambe for the Christmas entertainment of residents at The Craggs.

DURING November the number of television licences increased by 142,345 to a total of 6,433,417 current in Great Britain and Ulster.

ULSTER NOTES

Independents to Take Over Curran Hall?

by S. GORDON DUFFIELD

THE TWELFTH and remaining cinema in the Curran circuit will probably be taken over by H. B. E. Cinemas, Ltd., the directors of which are author Richard Hayward, comedian Harry Bailey and businessman Norman Ellison. (Eleven were taken over by Odeon (NI), Ltd., on Tuesday—KINE., December 13.)

The company, which at present owns the Queen's, Bangor; the Foy, Warrenpoint, and the Rath in Rathfriland, is conducting negotiations for the lease of the Frontier in Newry which was not included in the Odeon deal.

■ ■ ■

BASIL LAPWORTH, Northern Ireland area manager of Rank Screen Services, Ltd., is to take up a new position in the company's London headquarters as assistant to Bill Annett on the buying side. He tells me his new job will embrace that which he already holds and he will continue living in Holywood, Co. Down.

It is only a year since Basil joined The Rank Organisation and started to develop Northern Ireland for its commercial side. He has attained more than a little success.

This week, in conjunction with J. T. McDougal, of Gaumont, he organised a Rank Screen Services programme of advertising, documentary and television films for 300 representatives of industrial and commercial establishments.

Cornfield Heads Fox in Europe

ALBERT CORNFIELD has been appointed supervisor of continental Europe, England and the near Middle East areas for 20th Century-Fox from January 1.

J. F. Pattinson continues as managing director in Great Britain.

John Le Febre, currently sales manager for continental Europe and the near Middle East, has been appointed managing director for continental Europe and near Middle East countries, with headquarters in Paris as before.

Oscar Lax, home office representative in the near Middle East, becomes assistant to Mr. Le Febre, and William Lampros succeeds Mr. Lax.

Mr. Lampros will continue with the supervision of India, Pakistan and Burma under Far East supervisor Edward Ugast.

Chloride Appointments

T. DAWSON has taken up the new post of group export sales manager of the Chloride group of companies, and will, in addition, be responsible for commercial liaison with the group's overseas associate companies.

P. C. Aspinall, who was assistant export manager under Mr. Dawson, becomes export manager for Chloride Batteries, Ltd., in succession to Mr. Dawson.

UP WEST

Holiday Business Was Brisk This Year

BUSINESS in the West End theatres during the holiday period was, with few exceptions, brisk—and the reason is obvious. The offerings were mostly good and, equally important, extremely well varied.

■ ■ ■

THE hit of the festive season was, needless to say, "High Society" (MGM—VistaVision). It played and is still playing to crowded houses concurrently at the Empire and the Ritz. Perhaps those critics who do not approve of the conversion of past straight comedy successes into musicals will change their tune. "High Society," a song and dance version of "The Philadelphia Story," is even more entertaining than the original.

■ ■ ■

"GODZILLA — King of the Monsters" (Eros—Japanese) really turned up trumps at the London Pavilion. X certificate hokum, it is, apparently, right down the masses' street. I don't know whether the film will receive a circuit booking, but independent exhibitors can't afford to ignore such form.

■ ■ ■

ELIA KAZAN'S X certificate opus, "Baby Doll" (Warner), has now taken possession of the London Pavilion, and what a terrific opening weekend it had! It's intelligent, as well as sexy fare, and the critics were unanimous in their praise of Carroll Baker's performance. The Americans can certainly produce new stars out of a hat; more's the pity that we can't.

■ ■ ■

FOX'S "Love Me Tender" (CinemaScope) is definitely clicking at the Rialto, Coventry Street. The trade reviewers, let alone the highbrows, did not know quite what to make of Elvis Presley, the crooner with a twitching pelvis, but the hoi polloi, or rather the bobby soxers, had no doubts. They're causing the Rialto's cash registers to work overtime.

■ ■ ■

WARNER'S "Brink of Hell" (WarnerScope) did first-class business at the Warner Theatre. An exhilarating flying film with a subtle feminine interest and popular stars, it should do even better on tour.

WARNER'S "Giant" goes into the Warner Theatre today. A three-and-a-half-hour adaptation of Edna Ferber's best-selling novel, co-starring Elizabeth Taylor, Rock Hudson, the late James Dean and the screen's newest sensation, Carroll Baker, its billing alone should keep the Warner packed for months.

■ ■ ■

"WAR AND PEACE" (AB-Pathe—VistaVision) continues to fill the Plaza, and its success proves that the public likes quantity and quality when it comes to entertainment. Although horses of entirely different colours, both "War and Peace" and "Giant" offer marvellous value for money.

■ ■ ■

JARFID'S "The Spanish Gardener" (VistaVision—British) has settled down comfortably at the Odeon, Leicester Square. It's appealing particularly to the family trade.

■ ■ ■

AN ideal holiday attraction, "Three Men in a Boat" (British Lion-Independent — CinemaScope — British), is making a splash at the Carlton, Haymarket. Like "Charley's Aunt," it should become a hardy annual.

■ ■ ■

DISNEY'S "Davy Crockett and the River Pirates" also qualifies for the happy holiday draw category. It's captivating youngsters of all ages at Studio One, Oxford Street.

■ ■ ■

"OKLAHOMA!" (RKO Radio—CinemaScope) continues on its melodious, merry way at the Odeon, Marble Arch. Released in March, it will help start a pre-Easter boom.

■ ■ ■

JARFID'S "Checkpoint" (VistaVision—British), an exciting motor racing melodrama staged in Italy and Switzerland, rapidly moved into top gear at the Leicester Square Theatre. Grand escapist fare, it should repeat history when it goes out.

ON RELEASE

LAST week was a ticklish one on general release. Monday was dull, on Christmas Day the cinemas were shut and on Boxing Day families were either extending or returning hospitality, but the receipts during the last three days made ample amends.

JARFID'S "The Battle of the River Plate" (VistaVision—British) is proving a real box-office block buster. It was, as you remember, the Royal Performance film, and the advance publicity has obviously stood it in good stead.

MGM'S "The Fastest Gun Alive" (MetroScope) ended as it began with a bang. What a turn-up this has been.

"GUYS AND DOLLS" (MGM—CinemaScope) is carrying on the great work it started at the Empire and the Ritz. Scintillating musical entertainment, widely and skilfully pre-sold, it was, in a manner of speaking, past the post before it set out.

JARFID'S "Up in the World" (British) plunged straight into the big money. It's Norman Wisdom's latest and he is always certain of an enthusiastic following.

PARAMOUNT'S "Hollywood or Bust" (VistaVision), Dean Martin's and Jerry Lewis's newest rib-tickler, is also gathering the broad beans in a large way. No doubt about it, laughter makes the cinema world go round.

OF THE double bills, none has done better than Warner's "Satellite in the Sky" (CinemaScope—British) and "The Animal World."

A Few Hopes for the New Year

THIS is the first issue of "KINE," in 1957, but I'll depart from tradition and spare you a list of resolutions. I will, however, let you know my hopes for the New Year.

First, I hope that at long last a serious attempt will be made to avoid chaotic trade show clashes. During the week before Christmas there were 20 official screenings. The flood was not due to shortage of copies—many of the pictures unveiled had already been pencilled in by the circuits, and they don't book blind—but to lack of thought and organisation on the part of the renters.

Further evidence that prints were available some time before the actual trade shows was on the hoardings. Two films which I had seen only three days before the holiday were actually playing in Bournemouth when I arrived in that salubrious town for a welcome breather!

And while on the subject of quick releases, I hope for the sake of independent exhibitors more time will be allowed to elapse between the publishing of reviews and the release of pictures. Rush dates prevent the enterprising showman from getting behind films.

I hope that the critics will rid themselves of their bias, mostly based on snobbery, in favour of Continental films and give a fair crack of the whip to British and American offerings. I also hope they'll occasionally visit suburban and industrial cinemas and see for themselves how popular Norman Wisdom and Dean Martin and Jerry Lewis's really are.

I hope, too, that 1957 will be a great year for British films, no matter where they are made or by whom.

Needless to say, I hope for a drastic cut in entertainments tax and that the weather during the next 12 months will side with the box-office.

DONALD HOUSTON PATRICK HOLT
IN
"GIRL IN THE PICTURE"
With JUNIA CRAWFORD
A NEW BRITISH FILM
TRADE-SHOW—
FRIDAY, JAN 4. HAMMER THEATRE, 10.30 a.m.
EROS FILMS

ANGEL'S SIX FOR FOX RELEASE

THE FIRST film Kenneth More will make under his ten-picture contract with Major Daniel Angel, will be "The Sheriff of Fractured Jaw" for world-wide release by 20th Century-Fox. The picture will be produced on location in Canada and will be released in Britain during the 1957 quota year.

The film is one of three top-budget pictures in which Kenneth More will star for 20th Century-Fox. Danny Angel will also produce three other top-budget CinemaScope pictures for Fox with British and international stars, making a total of six Angel British productions for world-wide release by Fox.

William Rose, who wrote the script of "Genevieve," is scripting "The Sheriff of Fractured Jaw" from the comedy by Jacob Day in which a bowler-hatted salesman for a gunsmith in St. James's is made sheriff when he arrives with his samples at Fractured Jaw.

The Danny Angel contract for six pictures for world-wide release through 20th Century-Fox was finalised a few weeks ago and signed this week.

Fox's international story department, with offices in London, Paris and Hollywood is finding two additional stories for Kenneth More.

'Omar Khayyam' Heads Paramount Programme

PRODUCTIONS from biographies, novels, stage plays and original screenplays are planned by Paramount for its 1957 programme. Cornel Wilde, Debra Paget, Michael Rennie, John Derek, Raymond Massey and Yma Sumac are to be the stars of "Omar Khayyam," based on the life of Persia's literary hero. William Dieterle will direct with Frank Freeman, jnr., producing.

Among the other productions to go before the VistaVision and, in many cases, Technicolor cameras in 1957 are:

"Hot Spell," a Hal Wallis production starring Shirley Booth. The director will be Daniel Mann.

"Running Wild," the Elvis Presley film which will also be produced by Hal Wallis. Hal Kanter will direct the musical-drama.

"The Five Pennies," tender and poignant film biography of the jazz immortal, Red Nichols. Danny Kaye will portray Nichols in the picture, which will be directed by Melville Shavelson and produced by Jack Rose from their own screenplay.

Also on the Shavelson-Rose schedule for future filming are "Gertrude Lawrence as Mrs. A" and "Kitty Hawk," a story of the Wright brothers, pioneers of the air age.

"From Amongst the Dead," tentative title of the Alfred Hitchcock suspense thriller which will star James Stewart and Vera Miles. Hitchcock will both produce and direct.

"Shortcut to Hell," action drama which will feature newcomer Robert Ivers. James Cagney will make his debut as director. A. C. Lyles will produce.

"Furia," Hal Wallis production to star Anna Magnani, who made her Hollywood debut in Wallis's "The Rose Tattoo."

"Sad Sack," a gay musical comedy starring Dean Martin and Jerry Lewis. This is also a Hal Wallis production.

"Teacher's Pet." William Perlberg-George Seaton production co-starring, for the first time, Clark Gable and Doris Day. Perlberg will produce and Seaton will direct the comedy, an original by Fay and Michael Kanin.

"Desire Under the Elms," a Don Hartman production co-starring Sophia Loren and Anthony Perkins. The famous Italian actress will make her first Hollywood appearance in this Eugene O'Neill drama, which will be directed by Delbert Mann. Irwin Shaw is writing the screenplay of the film, Hartman's first as an independent producer.

Coming Shortly

The company's list of releases scheduled for early 1957 include:

"The Rainmaker," co-starring Burt Lancaster and Katharine Hepburn, with Joseph Anthony directing. The cast also includes Wendell Corey, Lloyd Bridges, Earl Holliman and Cameron Prud'homme.

"Three Violent People," an outdoor action drama co-starring Charlton Heston, Anne Baxter, Gilbert Roland and Tom Tryon. Hugh Brown produced and Rudy Mate directed.

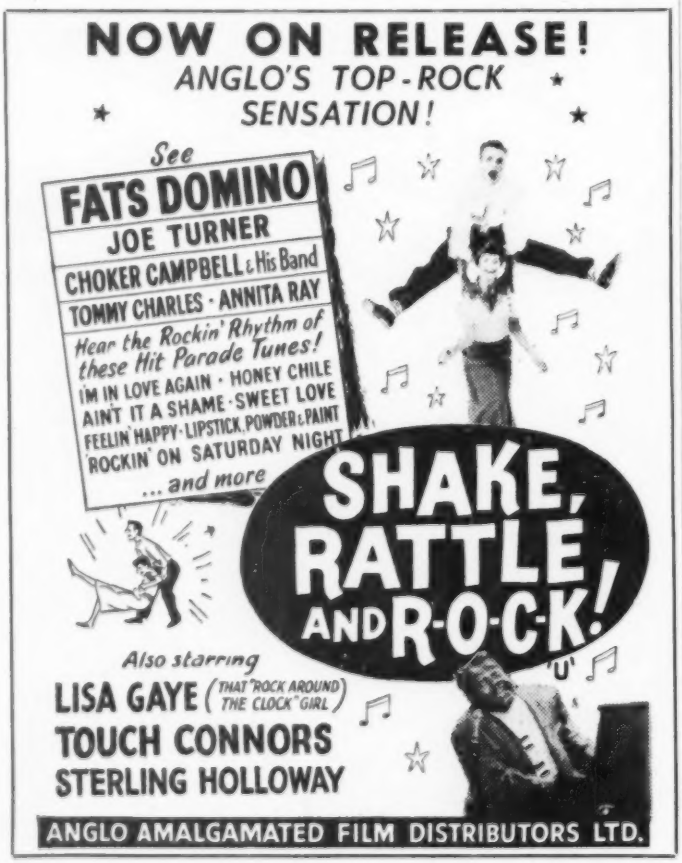
"Fear Strikes Out," dramatic story of baseball star Jim Piersall's mental crack-up and recovery. Anthony Perkins and Karl Malden co-star in the film, which was directed by Robert Mulligan and produced by Alan Pakula.

"The Joker is Wild," the story of nightclub comedian Joe E. Lewis, is currently in production. Frank Sinatra portrays Lewis, with Mitzi Gaynor, Jeanne Crain and Eddie Albert co-starred. Charles Vidor is the director with Samuel J. Briskin the producer.

Other biographical films awaiting release are:

"Beau James," the life and times of James J. Walker, mayor of New York from 1925 to 1932. Bob Hope portrays Walker, with Vera Miles, Paul Douglas, Alexis Smith and Darren McGavin in other starring roles. A Shavelson-Rose production. Jack Rose produced with Melville Shavelson the director.

"The Buster Keaton Story," a heart-warming comedy-drama based on the life of the great silent screen comedian, has Donald O'Connor in the title role with Ann Blyth and Rhonda Fleming as co-stars. It was produced and written by Robert Smith and Sidney Sheldon with Sheldon the director.


NOW ON RELEASE!
ANGLO'S TOP-ROCK SENSATION!
See
FATS DOMINO
JOE TURNER
CHOKER CAMPBELL & His Band
TOMMY CHARLES · ANNITA RAY
Hear the Rockin' Rhythm of these Hit Parade Tunes!
I'M IN LOVE AGAIN · HONEY CHILE
AIN'T IT A SHAME · SWEET LOVE
FEELIN' HAPPY · LIPSTICK, POWDER & PAINT
ROCKIN' ON SATURDAY NIGHT
... and more
SHAKE, RATTLE AND R-O-C-K!
'U'
Also starring
LISA GAYE (THAT "ROCK AROUND THE CLOCK" GIRL)
TOUCH CONNORS
STERLING HOLLOWAY
ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

WARNER'S BIG TWO NOW IN WEST END

WARNER BROS. is starting the new year with two of its biggest attractions running concurrently in the West End.

Elia Kazan's production of Tennessee Williams's drama, "Baby Doll"—the film that stole the headlines in the Christmas press—opened at the London Pavilion last Friday. An X certificate drama set in the deep South, "Baby Doll" stars Carroll Baker, Karl Malden and stage actor Eli Wallach in a strange, passionate story about a child-wife, her middle-aged husband and the man whose desire for revenge wrecks their unusual marital relationship.

Opening with a premiere today, Thursday, at the Warner Theatre is George Stevens's production, "Giant."

Already a success in the United States, "Giant" is adapted from Edna Ferber's best-selling novel about Texas and the Texans. Rock Hudson plays a strapping, impetuous rancher who marries a sensitive girl from an Eastern State whose high-spiritedness brings her into conflict with the customs of a tough, leathery Texan society. Elizabeth Taylor plays Hudson's wife. The third star, James Dean, is seen as a sullen, hot-headed ranch-hand, a man whose dreams of wealth and the power it brings come true when he strikes oil and becomes fabulously wealthy—even for Texas.

"Giant" was photographed in WarnerColor from a screenplay by Fred Guiol and Ivan Moffat, with music composed and conducted by Dimitri Tiomkin.

'Shake, Rattle and Rock' Released

ANGLO AMALGAMATED's new American music, dancing and comedy feature, "Shake, Rattle and Rock," started its nation-wide general release last Monday, December 31, and has been booked for release at the top houses of the major circuits for this and the weeks commencing January 7 and 14.

The film, which stars Touch Connors and Lisa Gaye, and which features popular exponents of modern music, is the story of a group of teenagers who set out to prove that modern dance and rhythm crazes are no more harmful than the Charleston and the Black Bottom which their parents enjoyed in the 'twenties.

The company has launched its biggest-yet exploitation and publicity campaign for the film including national and trade press advertising, record, sheet music, ballroom and competition tie-ups.

"ORAGE," the French film starring Charles Boyer and Michele Morgan that Archway is re-issuing, now has an X certificate and not an A certificate as stated in the review last week.

Scenes from Michael Balcon's production, THE MAN IN THE SKY, the first Ealing film for world-wide MGM release, which is to have its London trade show at the MGM Theatre, Metro House, London, W1, on Tuesday, January 8, at both 10.30 a.m. and 2.30 p.m. Jack Hawkins and Elizabeth Sellars head the cast of this drama about the fateful test flight of a new British freighter aircraft. Charles Crichton directed, with Seth Holt as associate producer; William Rose and John Eldridge wrote the screenplay from an original story by William Rose. In featured roles are Walter Fitzgerald, Eddie Byrne, John Stratton, Victor Maddern, Donald Pleasance and Megs Jenkins. The film, which was made almost entirely on location at Wolverhampton Aerodrome, is in Metroscope with Perspecta stereophonic sound. It will be premiered at the Empire, Leicester Square, shortly and is set for ABC circuit release on February 18

REVIEWS FOR SHOWMEN

EDITED BY *JOSH BILLINGS*

YOUR NEW FILMS AT A GLANCE

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†**Accused of Murder** ... **(British Lion-Republic)—U.S**	**73 min. (A)**	David Brian, Vera Ralston, Sidney Blackmer	... Naturama and Trucolor crime melodrama concerning forthright police chief who finds romance with night club singer while solving a murder. Interplay of character neat, climax effective and interiors plush	**Good general booking (C)**
Behind the High Wall ... **(JARFID)—U.S**	**82 min. (A)**	Tom Tully, Sylvia Sidney, John Gavin	... Crime melodrama about prison warden who falls for easy money. Plot somewhat confected, but players competent, sentiment moving and climax both salutary and thrilling	**Reliable programmer (C)**
Chain of Evidence ... **(AB-Pathe)—U.S**	**61 min. (A)**	Bill Elliott, James Lydon, Claudia Barrett	... Nutshell romantic crime melodrama centring on inhibited youth framed for murder by rich man's wife and her lover. Acting sound, denouement stern, staging adequate	**Useful second (C)**
Hidden Guns ... ... **(British Lion-Republic)—U.S**	**62 min. (U)**	Bruce Bennett, Richard Arlen, Faron Young	... Vest-pocket outdoors telling of determined efforts of sheriff and his son to clean up lawless town. Cast above average, embellishments popular and atmosphere convincing	**Reliable second (C)**
†**Kelly and Me** ... ... **(JARFID)—U.S**	**86 min. (U)**	Van Johnson, Piper Laurie, Kelly, the dog	... CinemaScope and Technicolor comedy melodrama about " hoofer's " rise to stardom on intelligent Alsatian's back. Canine interest intriguing, leading players resourceful, numbers tuneful, presentation slick	**Very good general booking (CC)**
†**Lisbon** ... ... **(British Lion-Republic)—U.S**	**89 min. (A)**	Ray Milland, Maureen O'Hara, Claude Rains	... Naturama and Trucolor romantic melodrama, set in Lisbon, hingeing on battle of wits between American adventurer and suave international crook. Acting polished, sex angle subtle, climax exciting, backgrounds and photography superb	**Capital general booking (C)**
Main Street to Broadway (Exclusive)—U.S	**78 min. (A)**	Tom Morton, Mary Murphy, Agnes Moorehead	... Comedy melodrama of show business dealing with the vicissitudes of a struggling young author. Plot untidy, acting and direction erratic, guest stars wasted	**Ticklish booking (C)**
*Operation Murder ... **(AB-Pathe)—British**	**65 min. (A)**	Tom Conway, Sandra Dorne, Patrick Holt	... Unpretentious British thriller about two doctors who try unsuccessfully to pull off the perfect murder. Cast willing, but story weak	**So-so quota second (C)**
†**Shadow of the Guillotine (AB-Pathe)—French**	**102 min. (A)**	Richard Todd, Michele Morgan, Jacques Morel	... French-made Technicolor eighteenth-century costume piece recalling the love life of Marie Antoinette. Staging lavish, but treatment stodgy and acting shallow	**Moderate star and title offering (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN * BRITISH QUOTA PICTURE
† IN COLOUR

LISBON

British Lion-Republic. American (A). Naturama. Photographed in Trucolor. Directed by Ray Milland. Featuring Ray Milland, Maureen O'Hara and Claude Rains. 8,048 feet. Release January 14, 1957.

PICTORIALLY dazzling Naturama and Trucolor romantic melodrama, planted in cosmopolitan Lisbon. It hinges on a battle of wits between an American adventurer and a suave international crook and throws in a couple of ravishing, if not entirely spotless, young women for good measure. It moves slowly at first, but smooth acting, neat touches of cynicism, smart dialogue, a theatrically effective diamond-cut-diamond climax and, above all, superb backgrounds, magnificently photographed, make ample amends. Classy thick ear, it should intrigue high- and low-brow alike. Capital general booking.

Story.—Robert John Evans, a Yankee with a good war record, earns a living smuggling perfume and jewellery into Lisbon. Aristides Mavros, an elderly master criminal, engages Robert to bring Lloyd Merrill, a fabulously wealthy old man who has been a prisoner behind the Iron Curtain, ashore in his fast motor boat. Sylvia, Merrill's beautiful young wife, falls for Robert and wants her husband delivered dead. Meanwhile, Mavros schemes to profit from Sylvia's treachery and, at the same time, dispose of Robert. Robert, however, outwits the wicked Sylvia and turns the tables on Mavros. He then gets hitched to Maria, one of Mavros's charming " secretaries."

Production.—The picture takes a bit of following although its unfolding is leisurely, but both its daring and its dark deeds, to say nothing of its heart angle, are attractively embellished. Ray Milland contributes a cool portrayal as Robert, Claude Rains cleverly suggests the old roué and rogue Mavros, Maureen O'Hara impresses as the homicidal Sylvia and Yvonne Furneaux is quite a dish as Maria. The supporting players also do their stuff. Its scenes of Lisbon are out of this world and its theme song is lilting. Lastly, a word for the Naturama and Trucolor photography which compares more than favourably with the best.

Points of Appeal.—Fascinating and exciting story, polished performances by popular stars, showmanlike denouement, marvellous exteriors, subtle sex slant, Naturama and Trucolor.

KELLY AND ME

JARFID-Universal. American (U). CinemaScope. Photographed in Technicolor. Directed by Robert Z. Leonard. Featuring Van Johnson, Piper Laurie and Kelly, the dog. 7,729 feet. Release January 7, 1957.

OUT-OF-THE-RUT CinemaScope and Technicolor comedy melodrama with songs. It's about a " hoofer " of the hectic 'thirties who becomes a star in Hollywood through the lucky acquisition of an intelligent Alsatian, but allows his head to swell and has to re-start from scratch. A sort of canine " A Star is Born," it puts over a smooth and entertaining amalgam of comedy, sentiment and drama while conducting its audience behind the scenes of a film studio. Just the stuff to take the box-office biscuit. Very good general booking.

Story.—Milo, a foreign dog trainer, ill-treats Kelly, a performing dog, which runs away and interrupts Len Carmody, a song and dance man, during his act. The unrehearsed incident results in Len and Kelly teaming up. On the road, Len meets Mina, young daughter of Walter Van Runkel, a famous Hollywood producer, and she persuades her father to give Len and Kelly a contract. Len and Kelly are a success, but Len, temporarily infatuated by Lucy Castle, Van Runkel's star and girl friend, soon resents playing second fiddle to a dog. At this juncture, Milo claims Kelly and Len returns to the boards. Kelly, however, bolts and finally rejoins the now deflated Len.

Production.—The picture, partly inspired by memories of Rin Tin Tin, handles its dog interest cleverly and this gives an entirely new look to otherwise conventional backstage and studio fare. Van Johnson appears a bit worn, yet contributes a versatile portrayal as Len, Piper Laurie and

REVIEWS FOR SHOWMEN

Martha Hyer score in contrast as Mina and Lucy and Onslow Stevens registers as Van Runkel, but none can hold a candle, or rather bone, to Kelly, the educated pooch. The tunes are nostalgic and the CinemaScope and Technicolor photography first-class.

Points of Appeal.—Good story, popular cast, *tour de force* by four-legged star, intriguing backgrounds, CinemaScope, Technicolor and U certificate.

ACCUSED OF MURDER

British Lion-Republic. American (A). Naturama. Photographed in Trucolor. Directed by Joe Kane. Featuring David Brian, Vera Ralston and Sidney Blackmer. 6,647 feet. Release January 14, 1957.

HOLDING and intriguing Naturama and Trucolor crime melodrama. It tells how a forthright police chief finds romance with a night club singer during his investigation of a murder. It contains few surprises, but neat interplay of character, plus attractive settings and occasional songs, gives the overall sheen and punch. Most audiences will applaud. Good general booking.

Story.—Stan, a scar-faced crook, is ordered by his boss, Chad Bayliss, a share manipulator, to scrub out Frank Hobart, a slick lawyer. Hobart loves Ilona Vance, a night club singer, but she doesn't reciprocate. Hobart is later found shot dead in his car and Sandra, a cheap dance hall girl, sees Stan leave the scene of the shooting. She attempts to blackmail Stan. Meanwhile, Roy Hargis, a police chief, is put on the case and clues point to Ilona. Roy not only believes in Ilona's innocence, but falls for her. Finally, it is revealed that Ilona accidentally killed Hobart in trying to prevent him from committing suicide.

Production.—The picture unfolds briskly and offsets conventional rough stuff with pleasing romance. David Brian contributes a sound performance as Roy, Vera Ralston makes a sympathetic and charming Ilona, Warren Stevens is effectively sinister as Stan and Sidney Blackmer scores in the comparatively small role of Hobart. Its apartment and night club backgrounds are elegant and there is a catchy signature tune. Naturama and Trucolor round it off.

Points of Appeal.—Skilfully carpentered plot, above average cast, twist ending, engaging heart interest, lush presentation, provocative title, Naturama and Trucolor.

SHADOW OF THE GUILLOTINE

AB-Pathe. French (A). Photographed in Technicolor. Directed by Jean Delannoy. Featuring Richard Todd, Michele Morgan and Jacques Morel. 9,249 feet. Release not fixed.

LAVISHLY mounted Technicolor eighteenth-century costume piece. Made in France with a British co-star and English dialogue, it recalls the big part played by Alex de Fersen, a Swedish count, in the checkered life of Marie Antoinette, glamorous and notoriously extravagant wife of Louis XVI. It blends fact and fiction, but by some mischance the promising mixture curdles. Emotionally and dramatically lumpy, it's unlikely to create a furore either in popular or class halls. Moderate star and title offering.

Story.—Marie Antoinette, ravishing consort of Louis XVI, and Count Alex de Fersen, a Swedish nobleman, meet at a ball and fall violently in love. Eventually the king gets to hear of their clandestine meetings and Fersen tactfully accepts a post far from the French court. Later, the queen becomes involved in another scandal and Fersen returns to act as her counsellor. After the revolution breaks out, Fersen attempts to organise the escape of both king and queen, but fails and the king is executed. The queen endures further humiliation and then, torn from her children, follows her husband to the guillotine.

Production.—The picture introduces a few scenes of street rioting and of the royal couple's incarceration, but for the most part it unfolds against superb interiors and exteriors. Its magnificent decor does not, however, compensate for an anaemic script and indifferent acting. Jacques Morel has his moments as the weak and vacillating king, but Michele Morgan's and Richard Todd's portrayals lack depth as Marie Antoinette and Fersen respectively. Incidentally, Richard Todd speaks for himself, but the rest of the actors are dubbed, sometimes by the same voice! Sexually unsatisfying and grudging with its thrills, the film's little more than an elongated charade.

Points of Appeal.—Stars, title and Technicolor.

BEHIND THE HIGH WALL

JARFID-Universal. American (A). Directed by Abner Biberman. Featuring Tom Tully, Sylvia Sidney and John Gavin. 7,469 feet. Release not fixed.

UNUSUAL crime melodrama, pivoting on a prison. The plot concerns a warden who falls for easy money, but is prevented by his conscience from benefiting from his ill-gotten gains. It's all a bit far-fetched, yet pat enough to move and occasionally thrill the not too sophisticated. The salutary climax tips the scales in its favour. Reliable programmer.

Story.—While waiting for his promotion from prison guard to warden to be confirmed, Frank Carmichael is kidnapped by escaping convicts. The fugitives trick Johnny, a garage hand, into using his boss's truck for the getaway. The vehicle skids and crashes after a cop is shot and all but Carmichael and Johnny are killed. Carmichael discovers a case containing a hundred thousand dollars and buries the loot before Johnny regains consciousness. Carmichael's purpose is to improve things for his crippled wife, Hilda. Johnny later takes the rap for the murder of the policeman and receives the death sentence. He goes to Carmichael's prison, but Carmichael, troubled by his conscience and the pleas of Hilda, now aware of his guilt, finally clears Johnny and is then conveniently run over.

Production.—The picture leaves little to the imagination, but even so it holds. Its human side, rather than its rough stuff, keeps its end up. Tom Tully makes the most of a ticklish role as Carmichael, Sylvia Sidney reaches the heart as the loyal, chair-ridden Hilda, and John Gavin scores as the luckless Johnny. The prison detail is obviously correct and the dialogue intelligent.

Points of Appeal.—Marital angle, exciting highlights, competent and popular stars, good moral and provocative title.

HIDDEN GUNS

British Lion-Republic. American (U). Directed by Al Gannaway. Featuring Bruce Bennett, Richard Arlen and Faron Young. 5,600 feet. Release January 21, 1957.

VEST-pocket outdoors with tunes. It tells of the determined efforts of a sheriff and his son to clean up a lawless town. Its many characters occasionally tread on each other's heels, but its aptly worded theme song helps to establish clear continuity. Industrial and family audiences should find it easy to follow and swallow. Reliable second.

Story.—Stragg, a treacherous gambler, supported by cut-throat hirelings and paid politicians, plans to become a big shot of tough Youngstown, but goes too far when he shoots Joe Miller, a farmer. Sheriff Ward Young and his son, Faron, vow to arrest Stragg and Ward gets a statement from Burt, Miller's frightened brother, who had witnessed the crime. Burt is subsequently killed by Harding, Stragg's gunman, and later Ward stops a bullet during a showdown with Stragg. Faron, however, takes over and wipes out the evil element.

Production.—The picture overcrowds its canvas at the start, but once the guns bark its population decreases. At the same time, its plot clarifies and it culminates on an exciting note. Richard Arlen makes a forthright Ward, Faron Young, the number one western recording star, warbles pleasantly as Faron, Bruce Bennett registers as the unscrupulous Stragg and Angie Dickinson is an agreeable passenger in the only feminine rôle. The supporting players, too, are hand-picked and the settings realistic.

Points of Appeal.—Hearty action, exceptionally strong cast, useful footage, catchy numbers and U certificate.

CHAIN OF EVIDENCE

AB-Pathe. American (A). Directed by Paul Landres. Featuring Bill Elliott, James Lydon and Claudia Barrett. 5,583 feet. Release not fixed.

NUTSHELL romantic crime melodrama. The story centres on an inhibited youth who is framed for murder by a rich man's unscrupulous wife and her lover, but luckily escapes the chair. It is pretty hectic stuff, but sound performances by the leading players keep the *Police Gazette* in check. Definitely down the industrial ninepennies' street. Useful second.

Story.—Steve Nordstrom, a quick-tempered youth, violently attacks Carl Fowler, a spiv, for assaulting Harriet, his girl, and receives a sharp sentence. On Steve's release, Lieutenant Doyle, an understanding police officer, offers him good advice and Harriet fixes him up in her firm. Later, Fowler batters the still embittered Steve and Steve loses his memory. Morton Ramsey, a wealthy man, gives him a job, but Claire, Ramsey's wife, and her boy friend, Bob Bradfield, murder Ramsey and pin the crime on Steve. Doyle, however, steps in and proves the couple's guilt. Steve's amnesia is cured and he marries Harriet.

Production.—The picture has many lurid strings to its plot, but its director manages to weave them into acceptable modern Lyceum. James Lydon does well in the demanding rôle of Steve, Bill Elliott, usually seen in westerns, scores as Doyle, Claudia Barrett is a pretty Harriet and Tina Carver and Ross Elliott go the whole hog as bad hats Claire and Bob. Red meat addicts should find the snack satisfying.

Points of Appeal.—Full-blooded story, resourceful and popular team, compact footage and happy and salutary finale.

OPERATION MURDER

AB-Pathe. British (A). Featuring Tom Conway, Sandra Dorne and Patrick Holt. Produced by The Danzigers. Directed by Ernest Morris. Story by Brian Clemens. Director of photography, Jimmy Wilson. Musical director, Edwin Astley. 5,974 feet. Release not fixed.

UNPRETENTIOUS and untidy British thriller. It is about two doctors who try to pull off the perfect murder, but come unstuck. The cast contains popular names, but the leading players fail to achieve the impossible and seal the many loopholes in its sketchy script. Both surprise and punch are lacking. So-so quota second.

Story.—Doctor Wayne, straitened owner of a private hospital, appeals to Larry Vinton, his wealthy playboy cousin, for a loan, but gets turned down. Doctor Bowen, Wayne's opportunist assistant, knows that Wayne is Vinton's heir and suggests that Wayne disposes of his cousin. Wayne and Bowen, aided by surgical masks and gowns, switch identities in the operating theatre and Wayne slips off and bludgeons Vinton to death. Inspector Price of the Yard, however, finally destroys Wayne's alibi with the help of a small boy.

Production.—The picture has a novel idea, but its ingenuity is dissipated by unsubtle treatment. John Stone does a neat job as Inspector Price, but Tom Conway and Patrick Holt are forced to behave as if they want their heads examined as Doctors Wayne and Bowen and Sandra Dorne is completely wasted as Wayne's extravagant wife. The staging, too, leaves something to be desired, and so does the dialogue. Definitely made on a frayed cuff.

Points of Appeal.—Title, useful footage and quota ticket.

MAIN STREET TO BROADWAY

Exclusive. American (A). Directed by Tay Garnett. Featuring Tom Morton, Mary Murphy and Agnes Moorehead. 7,053 feet. Release not fixed.

DISHEVELLED and unevenly acted comedy melodrama of show business. Adapted from a story by the late Robert Sherwood, it concerns a struggling author who rubs against the high and the mighty of New York's theatrical world while striving unsuccessfully to write a play. It's packed with famous guest stars, some of whom are now deceased, but the distinguished visitors

REVIEWS FOR SHOWMEN

fail to prevent it falling heavily between the satirical and the serious. Ticklish booking.

Story.—Tony Monaco, a temperamental young writer, offers a play to Cornel Wilde, but he turns it down. Tony meets Mary Craig, a small town girl, and the pair are mutually attracted, but do not always see eye to eye. While on a visit to Mary's home, Tony tries to write a script for Tallulah Bankhead, but she rejects it. Back in New York Tony throws some of his scripts from the Brooklyn Bridge and is arrested. Louis Calhern and Ethel Barrymore bail him out and John Van Druten agrees to stage one of his plays with Tallulah in the lead. It flops, but by this time Tony and Mary find they are really in love.

Production.—The picture introduces so many guest personalities, ranging from Rodgers and Hammerstein, the composers, to Rex Harrison, Lilli Palmer and Mary Martin, that it's impossible clearly to follow the plot, let alone appreciate its nuances. In other words, novelty values defeat themselves. The staging is not too bad, but Tom Morton and Mary Murphy are colourless as hero and heroine, and Tallulah Bankhead hams and mugs unblushingly as herself. No firework this, just a damp squib.

Points of Appeal.—Title and guest stars.

Shorts

Anglo Amalgamated

THE LONELY HOUSE. British (A). Directed by Montgomery Tully. Featuring Russell Napier, Dorothy Bramhall and Bettina Dickson. 2,969 feet. Release not fixed.—Nutshell thriller, latest of the popular Scotland Yard series. It shows how the police pin wholesale murder on to the husband and wife proprietors of a marriage bureau. It is competently portrayed by its leading players, and Edgar Lustgarten, the famous BBC crime specialist, furnishes informative commentary. Realistic atmosphere and crisp editing put the finishing touches to exciting screen reporting. Very good British featurette.

AB-Pathe

PATHE PICTORIAL No. 105. British (U). Technicolor. 730 ft. Immediate release.—The high standard of this magazine, essentially British in subject selection, can hardly fail to appeal to every kind of audience. Items are the old brewery custom of trussing the cooper with acute discomfort to the cask-maker apprentice; model boat building by Bill Prior, aged 71; and Sir William Russell Flint, RA, painting from a model at 76.

PATHE PICTORIAL No. 106. British (U). Technicolor. 730 feet. Release January 7.—Jimmy Ongley, tester of latest ejector seat, hurled into the air at Denham; rubber toymakers in a Middlesex factory; and a song and dance party by young foreign students of English, gaily put over.

PATHE PICTORIAL No. 107. British (U). Technicolor. 730 feet. Release January 14.—Four varied items. A sinking garage in a Hampstead colonel's front garden; Southend jeweller Sam Perry's labour of love on miniature room with precious furniture; the decorated stamp collection of George Cohen in Birmingham; and civil aircraft trainee pilots learning controls on the ground.—P. L. M.

British Lion

ON THE TWELFTH DAY. British (U). Directed by Wendy Toye. Eastman Color. 1,980 feet.—A truly delightful musical interpretation of the traditional Christmas carol, relating the somewhat eccentric wooing methods of a generous young man who, on successive days, inundates his fair lady with turtle doves, French hens, partridges, geese, choir boys, milking maids, dancing ladies, pipers piping, lords a'leaping and drummers drumming. The result is a fascinating juxtaposition of colour, comedy, confusion and music. There is almost a Goon quality to this inspired lunacy in which a sedate Victorian sitting room is over-run with soldiers, dancing girls, feuding choir boys (with a striking resemblance to designer Ronald Searle's St. Trinian girls), cows, milking maids and an assortment of squawking birds. The impact of the picture owes much to the superb editing of Jean Barker. Director Wendy Toye (who also plays the girl) has maintained a magnificent rhythm and her timing is precisely right. A miniature masterpiece, acceptable on all but the very lowest levels.—P. E.

Butcher's

LOCH NESS LEGEND. British (U). British Animated Productions. Bubble and Squeek cartoon. Produced by George Moreno. Technicolor. 663 feet.—Warned at breakfast by a squirrel, the Colonel finds people and even the hills running away in a panic and decides to catch the Loch Ness monster himself. Frenzied and grotesque technique, lacking American standards of mobility, but possibly acceptable by uncritical and juvenile audiences.

HOME SWEET HOME. British (U). Bubble and Squeek cartoon. Produced by George Moreno. Technicolor. 673 feet.—Tramp spaniel shown compassion arouses Squeeker's jealousy and is kicked out but returns to share home comfort. What animal or object Squeeker is based on is puzzling and the feverish speed and lack of subtlety do not help the distortion of the characters. Handy for children, but well below the creative slickness of to-day's average cartoon fare.—P. L. M.

Columbia

ISLAND FORTRESS. British (U). 1,813 feet. Immediate release.—Though hardly the comprehensive survey it claims to be, this is an intensely topical assemblage of a vital part of the Suez and Cyprus situation. Photographically good, most of the footage deals with aircraft on a Cyprus airfield and Port Said airstrip; but there are peeps at the British troops, harbour scenes and sunken vessels blocking the canal. Commentary written and spoken by the trenchant Canadian broadcaster Stanley Maxted is strongly on the side of Anglo-French action. Sound quota featurette, maybe apt to provoke dissent in areas hostile to the government, but no showman need be nervous of the controversial side, patriotically and fairly presented.—P. L. M.

Exclusive

DICK TURPIN—HIGHWAYMAN. British (U). Directed by David Paltenghi. Featuring Philip Friend, Diane Hart and Allan Cuthbertson. 2,377 feet. Release not fixed.—Pocket adventure melodrama, picturesquely staged and finely photographed in Hammerscope and Eastman Color. It matches the famous highwayman, Dick Turpin, against desperadoes and enables him to win in circumstances that bring happiness to a not so comely bride. Philip Friend acts with appropriate swagger as Dick, the supporting players are eager and the fights and chases expertly timed. Very good British featurette.

Gala

GOODBYE TO SMOKE. French (U). Directed by Albert Guyot. 2,205 feet. Release not fixed.—Unusual cameo documentary introducing fascinating cross-sections of the French countryside while dealing with the conversion of national railways from steam to electricity. Contrasts in old and new methods sharp, English commentary smooth, and Eastman Color photography impressive. Very good featurette.

JARFID

HOLD THAT ROCK. American (U). Technicolor. 548 feet.—Chilly Willy, the penguin, and his alleged pal, the St. Bernard, whom he drives crazy by keeping perilous boulders from falling on him in a canyon. Good pace and wild gags. Handy cartoon item.

NAT KING COLE AND JOE ADAMS ORCHESTRA. American (U). 1,361 feet.—Night-club setting for the slick, affable singer, with nimble hoofer Clarence Metcalfe and orchestra accompanying. All-coloured entertainers and sound fare of its kind. Useful musical featurette for most halls.

BROOKLYN GOES TO PARIS. American (U). Directed by Arthur Cohen. 791 feet.—Travelogue of Parisian tourist spots as seen by visiting Brooklynite; facetious commentary, but local accent lacking British appeal to some extent. Acceptable light travel make-weight.

AND SO FORTH. British (U). Eastman Color. Directed and written by Ian K. Barnes. 1,489 feet.—Country Pride series of Edinburgh city, with Leith, North Berwick and the Forth Bridge. Commentary spoken by Robert Beatty in cheery and often witty vein; photography admirable. Excellent roving short that dodges routine methods.

THE OYSTER AND THE PEARL. British (U). Eastman Color. Directed and written by Ian K. Barnes. 1,351 feet.—Country Pride series covering Hampshire and especially Isle of Wight. Rural spots, Southampton, Portsmouth, New Forest and island resorts; bright commentary by Robert Beatty. First-rate British scenic stuff.

GIRL MEETS BUOY. American (U). Directed by Arthur Cohen. 810 feet.—Mishaps of couple in speed-boat among yacht and steamer traffic in Mamaroneck harbour, New York; spills and collisions; lightweight humour, but worthwhile relief to serious programme.

WOODPECKER FROM MARS. American (U). Technicolor. 563 feet.—The chirpy worried Woody mistaken for Martian in flying saucer and sent back to Mars—and back again; swift tempo, well-contrived gags. Popular cartoon fun.—P. L. M.

RKO

WHERE IS JANE DOE? American (U). 738 feet.—Terse, efficient documentary of New York missing persons bureau and police tracing a supposed suicide and finding it a hoax by a glamour-struck girl; snappy and clearly authentic. Excellent interest short anywhere.

MERCHANDISE MART. American (U). 742 feet.—Successor to the old trading post, Chicago's mammoth building for wholesale trading of customer goods is explored; its vast scope shown by active work, ultra-modern display, large staff and streams of national buyers. Well assembled and impressive short for any hall.

GOLDEN EQUATOR. American (U). Directed by Hamilton Wright. 1,592 feet.—The South American republic of Ecuador, its semi-Indian population, intense modern development, beauties of scenery and architecture and flourishing industries of cotton, bananas and Panama hats; rapid modernisation by roads and rail. Realistic revelation of ancient survivals and current porgress. First-rate featurette for all audiences.

UP A TREE. American (U). Technicolor. 604 feet.—Disney's Donald Duck as tree-feller and disturber of chipmunks; breezy pace, effective gags, not too frenzied. Good for most halls.

RACES TO REMEMBER. American (U). 746 feet.—Sportscope of American racetrack finishes over ten years, including three Kentucky Derbys. Well whipped-up excitement and commentary plus clear photography. Useful fill-up.

PHONIES BEWARE. American (U). 737 feet.—America's official inspection of clean food laws and quack remedies; varied sides of patient investigation and prosecution. Generally acceptable item.

LAW AND THE LAB. American (U). 748 feet.—Manhattan's murder squad and homicide bureau at work tracing killer of girl strangled in car; slender clues followed up by detectives and scientists with excellent dramatic effect. First-rate realistic item for all halls.—P. L. M.

Warner

BULLY FOR BUGS. American (U). Technicolor. 644 feet.—The dauntless rabbit burrows into a bullfight arena and becomes a miraculous matador against a fearsome black bull. Snappy ideas and funny depiction. Satisfying cartoon fare.

VIVA CUBA! American (U). WarnerColor and CinemaScope. Directed by Carol Dudley. 838 feet.—Excellent survey of the island; Havana, the capital, and its modern features and beauty areas well handled; the main products of sugar and tobacco not omitted; good commentary. First class travel featurette.—P. L. M.

Warner Bros. guarantee you a Prosperous New Year!

WRECKING 'REBEL WITHOUT A CAUSE' RECORDS AT LONDON PAVILION!

WARNER BROS. PRESENT
AN ELIA KAZAN'S PRODUCTION TENNESSEE WILLIAMS' **baby doll**
STARRING KARL MALDEN · CARROLL BAKER · ELI WALLACH
Story and Screen Play by TENNESSEE WILLIAMS · Directed by ELIA KAZAN · A NEWTOWN Production

20th CENTURY-FOX

the fabulous box-office monarch of
now brings you

ITS CROWNING ACHIEVEMENT

to start the New Year
and help assure
your prosperity
during 1957...

TRADE SHOW:
RIALTO THEATRE · THURSDAY · JAN. 10 · 10.30 a.m.

which brought you last year...

f them all... The King and I

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

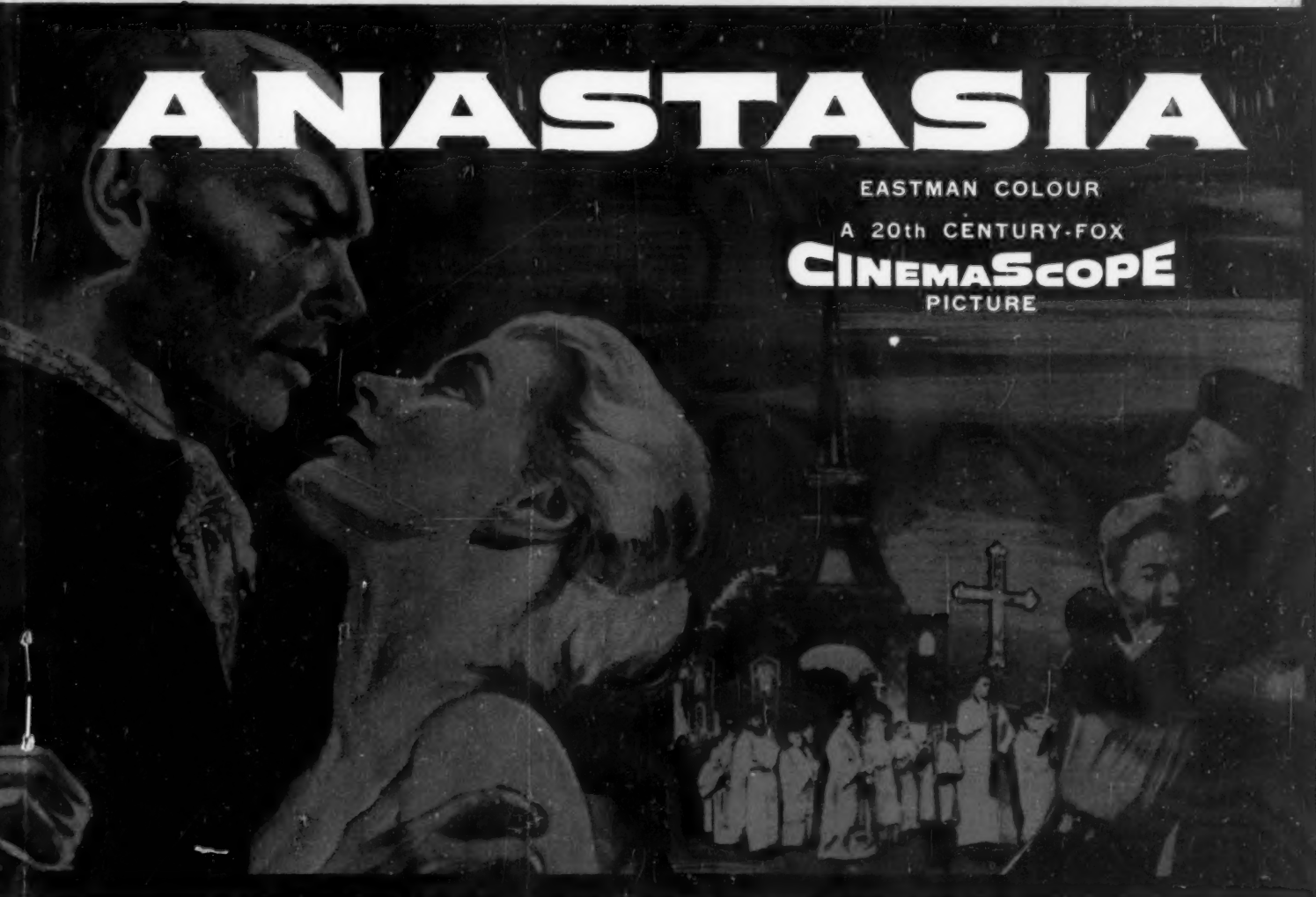
ANASTASIA

EASTMAN COLOUR

A 20th CENTURY-FOX

CINEMASCOPE

PICTURE



with AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

PRODUCED BY BUDDY ADLER · DIRECTED BY ANATOLE LITVAK · SCREENPLAY BY ARTHUR LAURENTS

20th CENTURY-FOX

the fabulous box-office monarch of
now brings you

ITS CROWNING ACHIEVEMENT

to start the New Year
and help assure
your prosperity
during 1957...

TRADE SHOW:
RIALTO THEATRE — THURSDAY — JAN. 10 — 10.30 a.m.

which brought you last year...

f them all... The King and I

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

with AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

PRODUCED BY BUDDY ADLER · DIRECTED BY ANATOLE LITVAK · SCREENPLAY BY ARTHUR LAURENTS

LEEDS

Unanimous Resolve

ANTI-TAX SHORT TO BE SCREENED

LEEDS and district branch, CEA, unanimously resolved at its December meeting to take immediate steps to have made an anti-entertainments tax short film on the lines of Jack Prendergast's draft script which has been circulated to all CEA delegates.

A special committee has been formed to go into the costs and make arrangements to have the film made and screened as early as possible.

This was decided after T. W. B. Lambert, John Goldstone and others had backed up Jack Prendergast's statement on what transpired at the last general council meeting when the Leeds resolution calling on the CEA to use its screens for propaganda in favour of a reduction in entertainments tax came up for discussion.

Mr. Prendergast said that he had received, from all sections of the trade, letters and telephone calls commending the idea of using their screens. He was more than ever sure that, among the rank and file of exhibitors, whatever the council thought, he had behind him a backing of solid opinion in favour of using on the screen some such short film as he had outlined.

Mr. Prendergast said that the general council, after a short but not unfavourable discussion, had adjourned for fuller discussion of the Leeds resolution, but not before Wyndham Lewis had intimated that the Cardiff branch had decided to make its own propaganda trailer and show it without waiting for national CEA action.

Member's Support

From inquiries he had made in various quarters there were ways and means of making, not necessarily at great expense, a short film or even a trailer that would convey their message to either the public or the government; doubtless it would be taken up by other branches of the association.

Their member, Walter Eckart, with his own camera and screen, had done some clever publicity and exploitation jobs for his own circuit and Mr. Eckart had assured him that he would screen at his hundred-odd cinemas any film or trailer propagating entertainments tax reduction.

T. W. B. Lambert said it was astonishing to see the reluctance with which many exhibitors were willing to help themselves, even when their livelihood was being drained away by taxation and when they were being manacled by legislation.

"Tax, levy, quota, Sunday charity levy, Home Office and local regulations, interference by officialdom for interference sake, under the guise of being protective, plus a score or more impositions which have not added one penny piece to the progress or betterment of the exhibitor, all add up to a crippling burden, the like of which it would be difficult to find in any other industry.

"With all this up against us, our whole future stands in jeopardy and positive and assertive action must be taken. As force is inadmissible and reason ineffective, we must launch out in a new and different way. The Leeds branch resolution favouring the use of the screen is receiving considerable support in the industry and we look to the general council to approve the action we propose.

"Give all concerned full warning," Mr. Lambert continued, "that our purpose is to expose to public view the wanton extravagance of government departments, that is having to be paid for by exhibitors and public alike; that our screens are to be used in conjunction with responsible daily journals to lay bare some of the meanest forms of taxation ever imposed in this country. Let us put political consideration aside; let us give notice to the government that the weapon in our hands will be used against it without fear or favour; let us inform the Prime Minister that legislation alien to his principles, or to any reasonable person, is being imposed upon us, that we are carrying a burden out of all proportion to our strength, that we are now going into action against an intolerable situation, and that in fighting this action we shall fight with every weapon at hand.

"I say, not in anger or despair and without emotion, that for hundreds of exhibitors this is your last chance." Mr. Lambert concluded.

The resolution was put and passed unanimously. Members of the branch were invited to send to the secretary, Gerry Hylton, any ideas they may have for a propaganda film or trailer.

NORTHERN

Report Awaited

Caution Advised on Freak Conditions Committee

WHILE Chairman Colin Buglass and delegate Harry Griffiths could see no harm in putting forward the motion of Tom Massicks (Essoldo) favouring the setting up of a joint committee to deal with freakish conditions imposed by local authorities, Teddy Hinge counselled caution.

"This motion calls for a joint committee of CEA, local authority, and Home Office representatives, for decisions on local conditions and interpretations of the model regulations," he said. "Well, the Home Office simply could not associate itself with the proposed body although, of course, the representatives would probably be accorded access to the Home Office quite readily."

He was in full agreement with the object of the motion; but felt that the branch would be wise to await the results of a joint examination of the best means to the desired end by Mr. Massicks and Dr. Knopp. This view was accepted.

Reporting on the proposed bill, Lord Westwood hoped that the members would permit him to reserve his criticisms in detail, since he proposed to voice them when the bill came before the House of Lords.

He would mention only that the Board of Trade had promised to consult the association prior to any extension levy or quota. And here was a bill proposing to extend both for 10 years.

Growing concern was expressed about "changes in the pattern of release and bookings" represented in the practice of exclusive area releases and long runs.

"By the time such films are available to the independent exhibitor in the suburbs and small towns," said Billy Carr gloomily, "there is nothing left in them. The system is a further threat to the smaller houses."

Teddy Hinge agreed. There was, he said, also a danger to the renters that the quota formula would be upset, with consequent injury to the producers and distributors of British films. The threat to the smaller halls was obvious. He thought it much more serious than television.

Enforced closure of the smaller cinemas would create a social problem. As for the trade side, the renters might well consider the point that, in the long run, the imposition of a booking system which helped somebody to take the cream and leave only the thin skim to others must be harmful to the industry as a whole.

Extended Runs

After Harry Griffiths had observed that the extended run bogy had now reached the suburban halls, it was agreed that the local bookers' committee should meet with a view to bringing this matter before the national committee.

Proposed new Westrex service charges were also received with gloomy foreboding.

Billy Carr listed the effects on some of their cinemas: (A) weekly service charge up from 33s. to 43s. a week, or "modernisation" at a cost of £430. Relevant figures for others were: 51s., 65s. 6d. and £595; 42s., 54s. 6d. and £595; 42s., 54s. 6d. and £510.

"This 'modernisation' face-lifting," he said, "appears to provide for new amplifiers and speakers, when the essential item appeared to be only the driving components."

Mr. Hinge felt that this was a matter for further expert discussion. They had to remember that they might, in due course, have to deal with systems other than Westrex. A comprehensive review was desirable.

He also counselled caution when the chairman and Harry Griffiths were disposed to commend the South Wales lead in using screens for propaganda against entertainments tax.

In the end it was decided to await details of the Leeds branch efforts to the same end.

Nominations for officers and delegates for submission to the annual meeting on January 15 were made as follows: Chairman, George Kitching (Middlesbrough); vice-chairman, William Carr; treasurer, Carter Crowe; trustees, Stanley Gibson, William Carr and Charles Chipchase.

Delegates (six needed), Colin Buglass, George Kitching, E. J. Hinge, Lord Westwood, Harry Griffiths and Walter Wilson.

Fred Jordan, a delegate for some years, had intimated that he did not wish to stand for re-election.

MEMBER FOR 33 YEARS ELECTED CHAIRMAN

AFTER 33 years as a working member of the Edinburgh and East of Scotland section, CEA, Robert M'Laughlin was elected chairman for the ensuing year, at the section's recent meeting.

Mr. M'Laughlin, former vice-chairman, paid tribute to Denis M'Gee, the retiring chairman.

William Albin was elected vice-chairman and Graham Salmon was re-elected secretary.

Other office-bearers elected were: general council delegates—J. K. Stafford Poole and John M'Laughlin; Scottish executive committee—G. Gilchrist, W. Albin, Robert M'Laughlin and Denis M'Gee; NATKE conciliation panel—the chairman and secretary, ex officio, and J. K. Stafford Poole, Mr. McAllister, and two deputies, L. Dickson and Walter Maguire; the film festival—J. K. Stafford Poole; Edinburgh cinema Sunday committee was re-elected with R. M'Laughlin, the convener, being asked to continue his valuable work in that capacity and not merely be an ex-officio member as section chairman. The managers' committee, the propaganda committee, and the luncheon committee were all re-elected.

EDINBURGH

Robert M'Laughlin, quoting reports from a local Edinburgh paper that the recent rowdyism at the Sunday night public health shows in the New Victoria cinema would be less pronounced because it was showing the feature-length film, "Mandy," said the section ought to protest about that.

"I object to my money, as a ratepayer, going to free Sunday night shows of feature-length films," he said. "We should draw the attention of Edinburgh Corporation public health committee to this. The section agreed that protests should be lodged.

Presenting the general council report, Mr. Poole said the atmosphere at the general council was such that they were all a little bit dazed at the contents of the Cinematograph Films Bill. "It was generally agreed that it was the bitterest blow that the CEA have ever suffered," he said. "The government and the Board of Trade have accepted the producers' case en bloc." It was the first step towards nationalisation. "We have always said we will not be political, but I cannot see how the government can call upon the confidence of the industry when at the present time it is taking the side of one group against another," he said.

The extension of the quota act came as a distinct shock and surprise.

Mr. G. Gilchrist said he would draw the section's attention to Clause 4 of the bill, which involved exhibitors in a fine for failing to keep records. The producers, over the next nine years were to be given anything from £2,000,000 to £5,000,000, he said. "But there is no penalty on the producer to produce correct records," he said.

Mr. Denis M'Gee, retiring chairman of the section, asked what approach the general council was making to the bill. Was it going to fight it or try to get it thrown out? Mr. Poole replied that one opening the officers were going to take advantage of was a meeting with the President of the Board of Trade.

"Every possible means is being taken to acquaint suitable people with our point of view. Another approach is by approaching MPs to get our views across." There was general indignation in the general council about the bill and it hoped it could get amendments and adjustments made before the final reading.

Mr. Gilchrist pointed out that in the first year of the new levy scheme in October, 1957, they would be expected to find £3,750,000 for producers. "At the moment we are finding £2,500,000, so your levy is going to increase by 50 per cent. in October."

PETER EVANS' STUDIO ROUND-UP

New Name for Go-ahead Nettlefold

ANOTHER CHAPTER has been written in the history of Britain's oldest film studios, started more than half a century ago by pioneer movie-maker Cecil Hepworth. I'm referring, of course, to the compact, fast-growing Nettlefold studios. But the new chapter, written in a legal hand on a solicitor's notepaper, means that this is positively the last time I shall refer to Nettlefold. The name has been officially changed to Walton Studios.

It wasn't so very long ago that the prophets of doom were predicting that any further chapter in the Nettlefold story would surely be the last. It is true that since the war there have probably been more black spots than white in the studio's chequered history. Certainly, in the late forties, the future looked dark indeed.

But since January '55, when the present owners took over, the studios have reflected one of the most forward-looking production policies in Britain. A unique, even envied, peaceful co-existence between feature and television production has been developed by the studio; an impressive new stage has been built, complete with a servicing unit. And within the next few weeks, I expect to be able to reveal even further development programmes as well as an impressive production line-up.

There is no special significance attached to this change of name. The idea has been contemplated for some time but it was only recently that all the legal complications involved in such a move were finally cleared. Why the change? Simply, says studio manager John Morris, to avoid the inevitable confusion that is caused when some people call it Nettlefold and others Walton.

■ ■ ■

FOLLOWING two weeks of extensive rehearsal, producer-director Otto Preminger has turned the cameras on "Saint Joan" at Shepperton. Preminger says he will shoot the picture in seven weeks—a long schedule compared with his three weeks for "Carmen Jones." Desmond Dickinson is lighting cameraman. Bill Batchelor's company is now handling the publicity with Susan Storer engaged as a specialist writer.

■ ■ ■

A NEW British production company is soon to be formed by Harry Booth (29) and Michael Deeley (24), co-producers of the recently completed "At the Stroke of Nine."

In March, they expect to begin work on the first of a programme of four, possibly six, films to be made in 1957. Booth admits the subjects being lined up are modest. "The important thing is to get ourselves firmly established," he says.

"Our policy is to make films about ordinary, everyday people. We both favour the realistic approach. In my own case I am probably influenced by my early training in the documentary field."

An understandable statement in view of the fact that he began his career in the cutting rooms of the old GPO film unit. In my view, some of those GPO productions were among the finest cut films in the country. During the war, Booth worked on such films as "Target for Tonight," "One of Our Aircraft is Missing" and "Western Approaches." Since the war, he has worked in the foreign versions department at Pinewood.

Partner Deeley has worked for Fairbanks's television company, also on the editing side. In 1955, he co-produced "The Case of the Mukkinese Battlehorn," in which the Goons ran riot.

It is Deeley who says: "When we have established ourselves we would like to make a musical. Nobody in this country has yet succeeded in making a really successful one. But somebody has got to make a good one sometime!"

Scripts the Trouble?

Deeley attributes the dearth of good British musicals to the shortcomings of our scripts. "Writing scripts for musicals is a highly specialised job," he says. "In Hollywood, where they are past masters in this field, there are plenty of specialists. If we do make a musical we shall certainly bring one over to write the script for us."

■ ■ ■

1957 looks like being a very busy year for producer Maxwell Setton. Any time now he will put "The Long Haul" into production with Diana Dors and an as-yet unannounced Hollywood male lead starring under the sure direction of Ken Hughes. After this, "Beyond This Place," which is now being scripted by Richard ("Seven Waves Away") Sale who is also expected to direct. Also scheduled for early production: "Monty's Double" and "The Happy Warrior."

Director Hughes, incidentally, tells me that he will not now direct Warwick's "High Flight." Second unit work has already been completed on this subject which goes into production proper in February with "a top international director" in charge. Warwick says that 1957 will be its busiest year with eight or nine features expected to begin shooting.

■ ■ ■

JUDGING from the pictures I have received from Rome, it is obvious that cinematographer Jack Cardiff has a taste for good food as well as colour. He lost little time in visiting "George's," that capital's notorious attraction for gourmets, when he stopped off for a few days before journeying on to Libya for Henry Hathaway's "The Legend of the Lost."

The restaurant, as is well-known in film circles, is run as a sideline by Mole-Richardson's Vernon Jarratt, whom I look forward to meeting at the company's cocktail party at the Savoy tomorrow (Friday).

Vernon Jarratt and Jack Cardiff

■ ■ ■

SIR ARTHUR BLISS, Master of the Queen's Music, is to write the music for Copa's first British production "Seven Waves Away." Sir Arthur has done too little in this field since his memorable debut score for "Things to Come" in 1935. His contribution to this maritime drama should be very interesting.

■ ■ ■

UNLIKE last year, The Rank Organisation has not made a formal official statement of its production line-up. However, from several sources within the group, information concerning new properties set for filming has been reaching me with surprising regularity.

Latest additions include "The Deceivers," from John ("Bhowani Junction") Masters' novel set in the India of the 1820's. The author will work on the screenplay for producer John Bryan. It will be filmed on location in India and at Pinewood.

Then, "The Second Lady Trendennis," a thriller in which a woman tries to murder her daughter-in-law because of her incapability of producing an heir. A historical subject next, "The Gay Galliard," Margaret Irwin's love story of Mary, Queen of Scots and the Earl of Bothwell.

Finally, "Man of Affairs," a film about the life and times of Samuel Pepys.

Sweets for the cinema from

WELCH'S

Makers of the biggest selection of packeted sweets in the country.

Here's yet another variety to tempt your patrons. Licorice Toffee Allsorts . . . one of the latest and tastiest additions to the extensive Welch range. Bright colourful Licorice Toffee Allsorts — and so tasty too. In 6d. and 9d. (4 oz.) packets.

Pocket a Packet by selling Welch's Licorice Toffee Allsorts

Trade Enquiries:

WELCH & SONS LTD., Tynemouth, Northumberland

Associated British-Pathe Releases

Top : OH ! MY PAPA, starring Lilli Palmer, Romy Schneider, Claus Riederstaedt and Erik Charell, is the story of the effect on a small town of the arrival of a circus. In Eastman Color (print by Technicolor), it is an Erik Charell production

Bottom : A romantic comedy directed by Billy Wilder, LOVE IN THE AFTERNOON, stars Audrey Hepburn, Gary Cooper and Maurice Chevalier in a story of a wealthy man, his private detective and the detective's sheltered daughter. This is an Allied Artists production

Associated British-Pathe Releases

Top : Richard Todd and Michele Morgan star in SHADOW OF THE GUILLOTINE, a dramatic story of Marie Antoinette, the queen hated by the people but loved by those who knew her best. Produced by Joseph Bercholz and directed by Jean Delannoy, it is in Technicolor

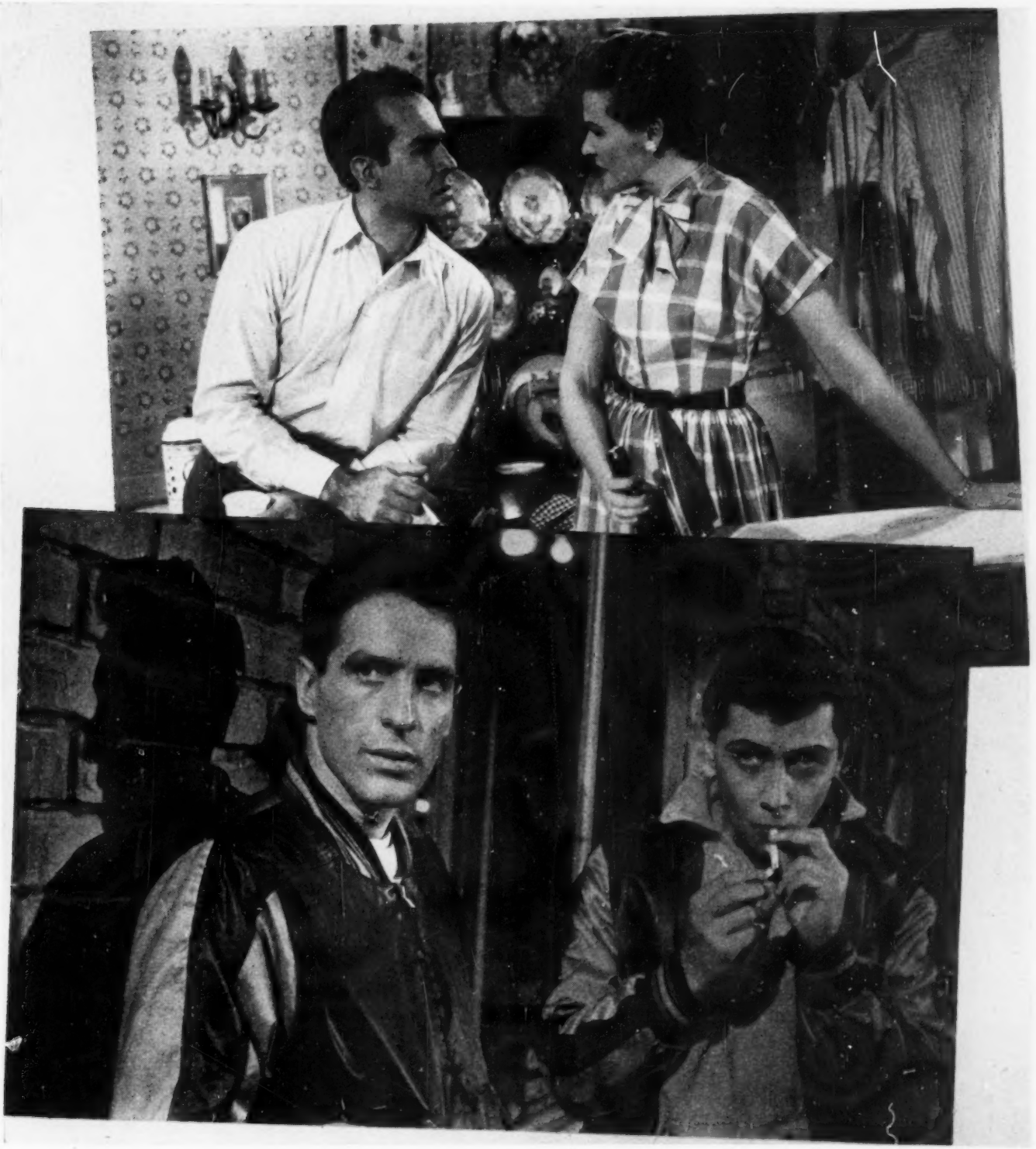
Bottom : OPERATION MURDER stars Tom Conway, Patrick Holt and Sandra Dorne in a thriller about two doctors who carry out a daring murder. This is a Danziger production

Associated British-Pathe Releases

Top: Ted Ray, Ronald Shiner, Robertson Hare, Greta Gynt and Diane Hart are the stars of MY WIFE'S FAMILY, a British domestic comedy in Eastman Color. This is a Forth Films production

Bottom: Marcia Henderson and George Montgomery star in Allied Artists' CANYON RIVER, a CinemaScope and De Luxe Color western adventure. Co-starred with them are Peter Graves and Richard Eyer

Associated British-Pathe Releases



Top: THREE FOR JAMIE DAWN brings together a star cast of Ricardo Montalban, Laraine Day and June Havoc in a drama about a murder trial and the private lives of the people concerned in it

Bottom: Young newcomer John Cassavetes makes his debut in CRIME IN THE STREETS, a drama of juvenile delinquency in the slums of a big city. Co-starred with him are James Whitmore, Sal Mineo and Mark Rydell. The film is directed by Don Siegel

Both these are Allied Artists productions

Associated British-Pathe Releases

Top: Russ Tamblyn heads the cast of THE YOUNG ONES, an unusual western dealing with the problem of juvenile delinquency. With him are co-starred Gloria Talbot and Perry Lopez

Bottom: Edmund Purdom plays the lead in STRANGE INTRUDER, a psychological drama of a gifted musician who has a subconscious urge to kill. Co-starring with him is Ida Lupino, with Gloria Talbot and Jacques Bergerac in supporting roles

Both these are Allied Artists productions

Associated British-Pathe Releases

Top: John Payne and Mona Freeman star in HOLD BACK THE NIGHT, a drama of a platoon of U.S Marines and the part a bottle of whisky plays in saving their lives. Peter Graves is co-starred

Bottom: The Bowery Boys are back again, tearing the town apart, in CRASHING LAS VEGAS, with Mary Castle to help the fun along when she discovers that Huntz Hall is on a winning run

Both these are Allied Artists productions

SHOWMANSHIP

by Frank Hazell

Discs Mean Big Business

ONE OF the most remarkable trends of 1956 has been the still-growing popularity of gramophone records. Teenagers spend almost as much on them as they do on the cinema. This popularity has been fostered in recent years by the increasing use of current favourites—both tunes and personalities—in films.

It is as well now to consider how this demand for recorded music can be turned to the cinema's maximum advantage.

Obviously, there are natural tie-ups with the big musicals where the score is nearly as important as the stars and story, but there are other, less direct assets to a cinema in the supporting of recorded film music. After all, the sale of records featuring film players or film music is in the long run a form of advertising for the cinema.

Every time a record with some film connection is plugged on the radio, it is a plug, too, for the cinema. In just the same way, the playing of film music records in our theatres (whether or not the particular film is to be shown) is all publicity for the cinema as a whole.

In this, I think, the renters could be of great help to exhibitors, if, well in advance of release date, information could be put out about music that is to be featured in forthcoming films. Then, level with the disc jockeys, the records could be played in cinemas.

I know that records and sheet music are always mentioned in campaign books, but these, perforce, seldom arrive long before playdate.

In the coming year, this column's field will be extended to cover the new recordings of film music as an additional service to showmen.

TELEVISION AND RADIO

I BELIEVE that the first BBC "Picture Parade" of 1957 will be under different direction; I hope this will inject some new life into it.

In the last one of 1956 there was a good extract from "Davy Crockett and the River Pirates." It had plenty of action and all the proper ingredients for young and old Crockett fans.

There followed an interview with Josh Billings on his placings of the top ten box-office pictures of the year. If there was ever an example of the interviewers and comperes of this show not having the feel of show business, this was it. Josh himself, however, spoke as though he cared about films and was interested in them. I cannot describe exactly why Josh came over so well or why he seemed to exude the very spirit of our business to such perfection; I'm probably biased any way.

"The Spanish Gardener" (JARFID) plug was very confusing. The lead in was *read* by Peter Haigh from a script that had obviously been given to him only a few minutes before, and this muddled introduction spoilt what was otherwise a good extract.

"High Society" (MGM) featured a pleasant clip of Sinatra singing a comedy number. A good song, admittedly, but apart from Sinatra fans who will no doubt go anyway, this by itself could not have made many people want to leave their firesides and go to see the picture.

"Three Men in a Boat" (Romulus) also had an amusing extract shown—one which will, no doubt, help to sell seats as well.

Finally there was a general back-slapping session between Maurice Elvey, Elizabeth London and the regular team, Peter Haigh and Derek Bond. They all said that if things had occasionally gone awry, or if they'd muffed their lines, they hoped viewers would forgive them. It all struck me as being rather similar to a manager apologising to his patrons at the end of the house for omitting to show half a reel of the main picture. My point about showmanship was never more pertinent.

Speaking about polish and sincerity in film matters, I cannot pass without comment the introduction which Dilys Powell, the *Sunday Times* film critic, gave to the screening of "Le Jour se Leve." Without looking at a script, she gave a faultless lead in to this classic. She sounded not only as if she knew what she was talking about but implicitly believed in it.

On ITV we saw "French Mustard," in which Clifford Davies interviewed Brigitte Bardot at the Savoy and introduced some extracts from her films. All these films are still around and those male viewers with the requisite quantities of red corpuscles could not have failed to have been impressed with Miss Bardot's talents!

RENTERS' CAMPAIGNS

I WAS just a bit disappointed with the Warner Bros. campaign book for "Moby Dick." While there is a good selection of top grade editorial stories and some well-designed stereos, I would have thought the general promotional ideas would have been much more adventurous.

There are, of course, several editions of the story and in two cases they have film illustrations on the dust jackets; while the publishers have designed display cards for the stockists. Serialisation is available and suggestions include schools, museums and model building societies. Balloons and painting blocks are available, but such ideas as a whale shipbuilding contest and a street stunt with a man in oil skins do not measure up to what I would have expected on such a film.

The advertising stereos for "Brink of Hell" (Warner) are outstanding in design, clear and well lettered. Ideas for the youngsters include model planes, squadron motto contests, aircraft recognition, and the inevitable painting block. The street stunt this time is of a man in a flying suit; and RAF recruiting has also been brought in—although this is an American film. Not much to go on, but from this managers may be able to think of some more original ideas themselves.

For "Checkpoint" (JARFID) is offering more of those useful blow-ups, while tie-up stills are also available in which traders' articles are prominently featured. There is a racing car contest for the newspapers, and the film title has been well linked with pictures to make an ideal heading for a composite page. Car showrooms, a soap box derby, and the touring angle have been brought into other ideas.

"Behind the High Wall" (JARFID) stars Sylvia Sidney and the book includes a quiz on past films in which she has played. There are also good blow-ups of the star.

Most managers will by now have seen the poster for "Up in the World" (JARFID), and this sets the general tone for the advertising aids available. A life-size cut-out of Wisdom is available for foyer and window displays and blow-ups are again offered. For the composite page there are a number of thumbnail sketches of Wisdom that could be linked with almost any type of product.

The quad poster for "Istanbul" (JARFID) is a good one, even though most managers will be using the double feature one which includes "Francis in the Haunted House." There are some composite page suggestions; good blow-ups; and suggestions for all the various links with Turkish things—coffee, cigarettes, palm trees, towels and baths.

"The Boss" (UA) has a fine poster, and the cover of the campaign book indicates the way in which it could be used well in foyer or shop display. There are good teaser blocks available for the papers, which are also catered for by a picture strip.

"Dance With Me, Henry" (UA) is an Abbott and Costello, which leaves me little to say. Sheet music and records are available; and for stunts at dance halls, balloons and directional arrows.

REFUGEE COLLECTION DISPLAY

This attractive display was arranged by V. Hugh Deacon, manager of the Gaumont, Coventry, to help boost the collection in aid of the Lord Mayor's Hungarian Relief Fund. The sum collected at the cinema was £292 12s. 6d.

THE COMPANY OF SHOWMEN

Street Stunts Are Good Advance Publicity

ONE OF the oldest forms of showmanship is what we now call a street stunt. This started perhaps in the old travelling circus days when the clowns and the bear trainers toured the streets to draw attention to the circus that would be opening the following week. The people who see the stunt do not go to the picture because of it; it is simply an amusing way of making the patron aware that the film exists and is on its way.

Everyone likes to see someone else making a fool of himself, and with most street stunts that seems to be the only attraction. Others, however, do have an elegance and interest about them that people admire, but in every case they must be out of the ordinary and eye-catching, for this is their main purpose.

I thought it might be of interest to review all the street stunts that have been reported this week. While some are old ideas dressed up to look new, others have not altered since the days of the circus clowns. It does not mean that they are less effective; only that through being done so often before their originality is lost and therefore their selling power.

With a programme such as "The Fiends"/"X The Unknown," the old horror stunt will draw the right kind of attention, and **B. Stevens,** A/M, Lyric, Wellingborough, had two characters patrolling the town, one with a devil's head and the other that of a skeleton. Both carried humorous signs, but no one seeing them could have missed either the theatre's name or its programme.

Mr. Stevens also organised a competition which was based on a quiz on Continental and horror films—the prize, a Christmas hamper.

In a comprehensive campaign for "Trapeze," **D. C. Rees,** Odeon, Sketty, Swansea, did, in fact, go back to the first days of the street stunt, for a circus clown toured the town's shopping centre during the week. Mr. Rees has sent a series of pictures showing the success of this stunt, and the shoppers certainly found the idea both interesting and amusing. For the rest of his campaign, shop windows were the field for main emphasis.

If you arrange for a locomotive to tour your streets you can really stop the crowds—and the traffic. This stunt, organised by **G. A. Nimse,** Ritz, Southend, was illustrated last week, and what more fitting advert for "The Great Locomotive Chase" than for one to tour the town loaded with the five local station masters!

Illuminated Sign

Most street stunts are carried out during daylight hours; they are little use after dark unless you have an idea like that of **C. E. Rainey,** Odeon, Norwich. For the "Green Man" his chief projectionist had constructed an illuminated sign, operated by the sales tray batteries, which was carried in the same manner as the ordinary sandwich-board. The effect can be impressive, as was shown by the photograph sent by Mr. Rainey. During the daytime, the same gentleman walked around in a green suit, with his hands and face of the same hue.

Perhaps not best described as street stunts, but still fulfilling all the functions of one, are the organised march pasts that have been arranged for various service films. In another of those outstanding campaigns for "Reach for the Sky," **Mrs. L. Watts,** Odeon, Coatbridge, had a pipe-band marching to the threatre as part of the general tie-up of the film with the ATC. Some excellent press was obtained and the full treatment we have now come to expect for the film was given by this leading lady showman.

Also in this category was the stunt organised for "The Mountain" by **H. Wicks,** Marlborough, Holloway. It is one of the best I have seen for some time and well deserved the outstanding press coverage it received. It was based on mountain rescue work, but as Holloway has no mountains, Mr. Wicks got the chief air-raid officer to arrange a demonstration in which both Mr. Wicks and one of his usherettes were rescued from the roof of his theatre. While manager and usherette were being lowered by rope a commentary was given by the officer with full reference to mountain rescues. Any reference to the film was unnecessary, for as my illustrations show, there was a very prominent banner to give the crowd below the full details. If you can get crowds like this to watch a stunt, then it is worth doing. Special mention to the usherette, **Eileen Read**—you have more nerve than I have and deserve your own award for this co-operation.

Stunts on bicycles are nothing new, but I think **M. Wallace,** Alhambra, Barnsley, gave just that little extra effect to his. For "Pardners" the two comics' heads were mounted above a tandem and were driven around the town by two of the theatre staff. I think again the illustrations he submitted show best how effective this was. He also used another "oldy," the lettered umbrellas; but they still get read, and that's the main object of the stunt.

Two Dummies

Another double act, this time for "Body Snatchers"/"Indestructible Man" presented by **F. Barton,** Prince of Wales, Harrow Road. Two dummies were borrowed from a local tailor and dressed in skeleton and gorilla outfits. These were seated near the paybox during the week before playdate and on the canopy during parts of play week.

Another stunt for "Trapeze" and this time **K. W. Vowles,** Cosy, Halifax, erected a trapeze on the back of a lorry, and a gentleman swung from it. This was achieved by a scaffold mounting and what better illustration for the bannered sides with the film title than such a display? It could perhaps have had a little better finish to gain the full effect, but it had movement and caught the eye.

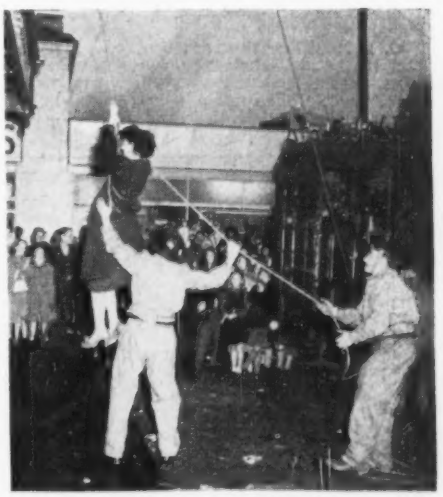
For "Genevieve" the best possible advertising in a street stunt of course is Genevieve herself, or one of her near relatives. **Terence Steeples,** Essoldo, Rotherham, managed to get hold of one of the entries from the London to Brighton "Old Crocks" race and had it driven around the town to support this popular re-play.

Also closely aligned to the street stunt are the stunting posters, and Mr. Steeples had an outstanding one for "The Iron Petticoat" which was linked with a popular football match.

"It's Great to be Young" is another film that has produced a flood of street parades; most, of course, linked direct with the title, with some rather ancient schoolboys doing the rounds. **C. S. Watson,** Elite, Middlesbrough, had three youngsters parading with placards worded as the story books all believe the younger generation writes on the blackboards. Another stunt with mortar board and gown drew more attention to the film.

It's pretty hard to find a direct link with a film like "Attack" but **C. Bushnell,** Odeon, Bournemouth, found one that could not have been bettered for this subject. A man in GI outfit, with steel helmet and gaiters, distributed throwaways at the entrance to the local football club's ground. The placard on the wall beside him advised those attending to "See Boscombe Attack" and had the obvious link to the other "Attack" at the Odeon.

Outstanding press coverage was obtained by manager H. Wicks of the Marlborough, Holloway, for this stunt arranged in conjunction with THE MOUNTAIN. Mr. Wicks persuaded the local chief air-raid officer to arrange a demonstration in which both he and an usherette were rescued from the roof of the cinema. While the rescue was in progress the officer gave a running commentary in which he referred to mountain rescues. As the lower picture shows, a large crowd was in attendance



The most common street stunt is perhaps of horse and rider and for "The Littlest Outlaw" this idea was reduced a little by **H. O. Rogers,** Odeon, Bishop Auckland, who had a youngster riding around on a small pony. The saddle cloth had the vital message and (wonder of wonders) it looks as though the young lady in question can in fact ride; the usual picture shows a very uncomfortable usherette being led by a still more uncomfortable doorman. Mr. Rogers also had an excellent window display in the local gas showrooms, the top part of the window having a banner across its width. I think some proof of the effectiveness of a street stunt is when the papers use a picture of it; they thought the littlest outlaw was of interest to their readers in Mr. Rogers' case.

The best-dressed man idea comes from **F. C.**

Pearman, Gaumont, Shepherd's Bush. It was for "The Mountain" and two men in alpine kit toured the town, one carrying a small notice referring to the film. With all street stunts like this, the more authentic the clothing the better the effect. The company that loaned these outfits also mounted an exhibition in the foyer.

Not in the street but also away from the theatre was the tie-up achieved by **Derek Cornforth,** Futurist, Birmingham, for "Bus Stop." This was with the Midland Red Bus Company and in all its buses cards were placed showing Monroe waiting for a Midland Red bus, with her baggage labelled to the Futurist. The rest was a linking advert for film and bus company. The display in the bus company's window, linked with recruiting drivers and conductresses, was a well-designed piece of display and is best shown by illustration.

Another street stunt that received editorial mention and illustration was arranged by **K. R. Alexander,** A/M, Gaumont, Crewe. This was for "Child in the House" and two youngsters dressed alike toured the town with fans that carried film and theatre messages. I don't like children being used in this way for film advertising, but the papers seemed to like it.

Unlike a "Genevieve," "The Solid Gold Cadillac" is a thing very hard to obtain but **H. E. Smith,** Odeon, Reading, did the next best thing and had a gold-coloured Vanguard.

Harry Murray, Odeon, Sheffield, linked both Genevieve and the Cadillac, for he found a number of couples who were celebrating their golden wedding and the owner of an "old crock" picked these old folk up and drove them to the theatre. The billing was, of course, "We can't send a solid gold Cadillac, but we can take you to see . . ." etc. All the city papers reported the visit and illustrated it.

Finally, to get away from street stunts, there was an excellent opening to "The Battle of the River Plate" at the Odeon, Plymouth—home of HMS Exeter. The capacity audience included the Commander-in-Chief, Plymouth, who spoke from the stage, and other service personnel. Included in the programme was a newsreel from 1940, showing the Exeter returning to Plymouth after the battle. There were all the usual floodlights, flags and streamers, and the opening night performance raised over £1,000 for a naval charity.

An opening night performance of THE BATTLE OF THE RIVER PLATE at the Odeon, Plymouth, raised over £1,000 for naval charity. In this picture are (l. to r.) Rear Admiral H. P. Koelle, John Gregson, Admiral Sir Mark Pizey, C-in-C Plymouth, April Olrich and Patrick Walshaw, manager of the cinema

Children's Clubs in the News

ONCE AGAIN many reports of managerial activities in this field have been received. They are, in their way, just as important as the main film campaigns, and while showmanship is not always their main aspect it is always a vital part of their make-up.

Guide Dogs for the Blind collections are still being carried out all over the country, and, of course, the youngsters are the ideal collectors of the tin foil and milk bottle tops that help this cause. **J. E. Browne,** Odeon, Yeovil, had some good press pictures of his youngsters getting together their sacks of tin foil.

Queens of one thing or another are commonplace; but few receive the reception that one youngster had when she was crowned Miss Junior Rex by the mayor of Grimsby. **F. J. Whiley** must be very pleased with the outcome of his own beauty contest for the children. "Beauty," I said, for she was a very pretty girl. But this was not the main consideration. Regular attendance, behaviour, cleanliness and the other virtues were the main points on which she was judged.

A joint effort by **J. H. Weedall,** Odeon, Radcliffe, and **G. B. Blease,** Odeon, Bury, gained both their clubs some wide press coverage. This was a road safety quiz contest between the two clubs; and even if Bury did win, the honours are equal as far as the organisers are concerned. They also inaugurated a challenge shield that will be competed for each year. The shield was presented by The Rank Organisation.

Mrs. L. Watts, Odeon, Coatbridge, sends a picture of the attendance at the club's twelfth birthday. The clergy, police, fire service and provost were all represented—which shows the kind of co-operation she has brought to her Saturday morning events. Many managers arrange visits of their youngsters to places of interest—on this occasion the visit was around their own theatre.

It reads like a top-line showmanship campaign, but my next is, in fact, the details of the Yo-Yo competition arranged by the Odeon, Llanelly. Not only was the press co-operative but window displays were arranged. The world Yo-Yo champion gave a demonstration, and I can imagine that many youngsters around Llanelly will be practising the art after such a performance.

During recent weeks, **K. B. Lloyd,** Gaumont, Southport, organised a talent competition and the press coverage for this was outstanding. The area organiser of the Guide Dogs for the Blind presented the prizes.

The entries for a Guy Fawkes contest organised by **L. Jones,** Picture House, Askern, produced as much press coverage as a top film campaign. Boys were asked to dress themselves as guys, and girls to make their own effigies. The press picture of them all assembled together shows what a success the whole thing was.

The youngsters these days seem to know more about current heart-throbs in the singing line than

YOU MAY NOT HAVE Marilyn ABOARD YOUR BUS!
-but it's a good job anyway
BUS STOP
BUS STOP
CINEMASCOPE PICTURE
Join the
MIDLAND RED
AS A DRIVER . CONDUCTOR . CONDUCTRESS
A GOOD REGULAR JOB
Apply to any Midland Red Garage or to Staff Dept. Midland Red, Bearwood, 41

Tie-up cards in all the Midland Red Bus Company's buses and this display in the same company's showroom window were achieved by Derek Cornforth, Futurist, Birmingham, in his campaign for BUS STOP

★

★

I do, so the visit of David Whitfield to the matinee at the Palace, Heckmondwike, arranged by **D. Haigh,** was a sure-fire winner. The press also seemed to like the idea, and gave mass coverage to the whole affair.

One of **David B. Williams'** club members of the Gaumont, Smethwick, went on a visit to Canada recently and she carried with her goodwill messages from her own club to those she visited in Canada. At these clubs she spoke of the British way of life, and it was natural on her return that she should give details of her tour to members of her club. She also brought a message from the mayor of the Canadian town in which she stayed to his counterpart in Smethwick, and the whole story made good press copy in which Mr. Williams' club had top coverage.

Some very nice press was obtained by **I. Ross,** A/M, Regal, Colchester—firstly for the collection of milk bottle tops by his youngsters; and secondly, a report on the officers of his club in action. The bottle tops were part of a competition to see who could collect the most. The mayor came along to present the prizes and every paper carried a picture of the presentation.

Another guy contest, this time at the Palace, Dorchester, where **A. W. Bignell** arranged that the local fire inspector should judge the entries. Considering the ultimate fate of the guys, this was an apt choice of judge! A picture of all the entries on the front of the theatre made the front page of the local paper and must also have been a good recruiting feature for the club.

Anniversaries were made to be celebrated, and **H. Hall,** Cavendish, Derby, saw that his club's 13th birthday was marked with just as much flare as he would devote to a theatre birthday. A superb cake was the centre piece of a tasteful display, and this was handed over to guests from Dr. Barnado's Homes. The mayor spoke to the children from the stage, and this was fully reported in the local press.

You Must Pay for Quality

MANAGEMENT

I'VE RECENTLY received an interesting letter on some matters of vital concern to managers. The three main topics are overwork for managers, a plea for variety in campaigns and the need for spreading the advertising gospel a little wider in our local communities.

On the first point, my correspondent maintains that cinemas are not attracting the best kind of manager because the work involves poor prospects, a lot of overtime and too little consideration, in general, from head office. He says the real job of a manager is to run the enterprise, advertise the programmes and maintain cordial relations with the customers; and not to spend all his time in endless paper work. He ends by putting in the plea that all managers should have a secretary who would be able to deal with the routine work and allow the manager to get on with the real money-earning job.

Now, while I agree with many of the arguments and accept the idea that a secretary would be an invaluable aid to most managers, I think he has over-simplified the problem. In fact, he has put his finger on the hub of the matter when he says that in most cases the job has poor prospects. Frankly, money (or, rather, lack of it) prevents the industry from attracting the right men in sufficient numbers. On the other hand, he knows as well as I do that we have a large number of first-class managers all over the country who manage not only to cope efficiently with their routine work but also to plan and execute excellent campaigns year in, year out. Many of these men work without secretaries—indeed, would rather do so.

Others, on the other hand, have proved *by results* that they can operate more efficiently with a secretary, and have, therefore, been given one. It cannot by any stretch of the imagination be said, however, that the provision of secretaries, as such, is going to solve this sort of problem. It depends ultimately on the quality of the manager—and if you want consistently to obtain top quality, you must pay for it.

In his second point, my correspondent castigates those managers—"inherently lazy specimens," he calls them—who, he implies, refuse to use any imagination in devising their campaigns.

But I'm bound to agree that there are many managers who do not spend enough mental energy on exploitation and tend to stick to the old, well-worn grooves. The reason why this column runs a section on managers' campaigns is not (as is sometimes believed) to give other managers ready-made cribs for their campaigns!

Rather, it is hoped to give an over-all picture of ideas and to give praise where praise is due—the whole thing being intended as a stimulus for managers to seek out their own personal angles for campaigns to suit their communities.

The fact remains, however, that in our business, as in any other, there are those in creative jobs who are not liberally blessed with the creative ability of some of their fellows. It's no good exhorting these people to buck-up or work harder; they are, in most cases, doing the best they can, and won't turn into Cecil B. de Mille overnight simply due to scolding.

The third point is exemplified as follows: "I live in an area where there is one theatre belonging to each of the three circuits within a couple of miles of me. Two are almost on my doorstep: the third is farther away. I have to be unobservant not to know what is going on at the two nearer halls, for their posters are around me and their announcements appear in the local paper. But I only have news of the more distant house if I go out of my way to get it.

Better Coverage

"One would think that the manager would be careful to see that his posters reached this area where the opposition is so strong; that, at least, he would press his head office to include advertisements of his programmes in the local newspaper. But no, so far as the populace in this area is concerned, he might not exist at all."

This is an interesting point, and one which I think many managers would do well to consider. Very often, and especially in these hard times, managers seem to think that they are in competition only with television and think little of their rivals round the corner. I feel that it is essential for each manager to appreciate the rivalry of his neighbour. He should, in particular, study the forms of exploitation he uses, whether he does it well, and above all check on whether he gets results. Then he should get to work to outbid him with all the means he has at his disposal for attracting the customer—particularly the floating patron.

The point is, no manager can possibly plan his salesmanship in the abstract: he must always operate (on this particular point) in the context of three things. First, of course, the appropriation available to him from head office; if it's not sufficient, he must press, and go on pressing, for more.

Second, the tactics and media used by his competitors. Third, present an original and comprehensive coverage of his product, bearing in mind the requirements and foibles of his specific community. If a thorough appreciation of all these factors can be welded into one campaign, most managers will not only be pleased with themselves but also with the takings.

'KINE.'-MGM £600 CONTEST

Aylesbury Ducks —New Style

AYLESBURY is already famous for its ducks, one can see them on most menus, and very delectable they are.

It is possible that **M. J. Lilley** of the Granada, Aylesbury, had this thought in mind when publicising "Viva Las Vegas!" for he produced a quintette of lovely "ducklings" to aid his efforts.

On a bitterly cold November Saturday afternoon, these "ducklings" paraded in swimsuits in the Market Square, which was packed with shoppers, each carrying a card to "See—Viva Las Vegas!—next Thursday, Friday, Saturday."

Both local newspapers published front-page stories and pictures.

Carrying on in the same vein, Mr. Lilley had the girls doing a similar routine in the theatre for the four days before playdate.

He omits to mention whether his ducks contracted goose pimples.

E. C. Henman, of the Ritz, Clapton, once again used his well-known formula for publicising a film, this time for, "Somebody up there Likes Me."

His usual stand-bys gave him six window displays, his milkman did his good deed by distributing heralds on his delivery rounds and Smith's Motors included a 16-mm. trailer in its various film shows and a display in its showroom window.

His orchestra friend, Sam Maurice, came into the scheme of things and, as dancing is a useful asset to boxing, the link-up was not altogether inappropriate, including, as it did, an improvised boxing ring on the dance floor with amusing challenges.

George Fawcett of the Plaza, Queensferry, always submits a comprehensive and well-planned campaign and his effort for "Wedding Breakfast" is no exception.

For six weeks before playdate, he hammered away with build-up banner line advertisements interspersed with gossip stories, pictures and interesting editorials on subjects to do with the film.

A composite page of advertising was accomplished by personal canvassing and on the day of opening, Mr. Fawcett became a poet and composed an ode relating to the film.

The theatre side of his publicity was not neglected. Two attractive displays were on show, both out front and confetti was scattered on the steps and outside the entrance, and over the heads of the female staff.

MORE MGM CREDITS

"Bhowani Junction."—P. B. Benn, Ritz, Keighley; R. C. Taylor, Regal, York; B. Walton, A/M, New Empire, Ashton-under-Lyne; N. Scott-Buccleuch, Lonsdale, Carlisle.

"I'll Cry Tomorrow."—B. Walton, A/M, New Empire, Ashton-under-Lyne; N. Scott-Buccleuch, Lonsdale, Carlisle.

"Wedding Breakfast."—W. Prescott, Savoy, St. Helens; S. W. Calderwood, Lyceum, Edinburgh.

"The Fastest Gun Alive."—D. H. Coombes, A/M, Empire, Coventry.

"Somebody up there Likes Me."—A. G. Cattell, Regal, Torquay.

"Forbidden Planet."—S. W. Calderwood, Lyceum, Edinburgh.

"The Last Hunt."—W. M. Davy, Empire, Mexboro'.

"The Swan."—K. Knight, Picture House, Abbeydale.

SHIP CARBONS

SOUTH WALES

All-Out Effort

GC Asked to Arrange Closure as Tax Protest

CEA's South Wales and Monmouthshire branch is going all out for a reduction in entertainments tax. At the December meeting in Cardiff the following resolution, proposed by Arthur Andrews, was passed:

"That, as a protest against the excessive entertainments tax, this branch asks the general council to arrange for the closure of all cinemas for two weeks next summer, at a convenient time."

Mr. Andrews reminded members that they were getting an increased levy, increased licence fees and no reduction in entertainments tax. They were told last year that they were going to get some reductions in the next Budget, but they did not get a penny. It was a public scandal that their chief competitor, television, was being subsidised to the extent of £100,000 and did not pay any entertainments tax.

"They are taxing us out of existence and giving a subsidy to our opposition," he continued.

"I really think we ought to take some strong measures to fight this. I propose we have a fortnight's holiday in the summer. Let all the staffs have their holidays at the same time and us close down. We shall not lose as much as the government. I think it will show that we are doing something to voice our protest against their unfair tax. I am prepared to move that the general council consider the question of a fortnight's holiday in August or when convenient, so that we can arrange for our staffs to have their holidays at the same time and the government would lose two weeks' entertainments tax. If we are going to do that we shall have to stop our bookings.'

'Combined Action'

W. Berriman remarked that until they took some combined action to force people in the area to have a real bash at this, nothing was going to happen. The tax was all too easy for the chancellor to collect. The fact that one or two small cinemas—or two or three hundred in the country—may close didn't mean anything to him. The chancellor took the view that the people would go to some other cinema. "Something like this has got to be done for the lives of the people who have everything invested," he added. "Let this resolution go to the council. I would like to see 100 per cent. solidarity throughout the country on this. We have got to make our case known, and the way to do it is as Mr. Andrews has said."

Dennis Owen: I don't think it has got a chance of being put into operation. To enable exhibitors to pay this levy they will have to do something about the entertainments tax in the next Budget.

Referring to the visit a deputation of the branch had paid the President of the Board of Trade (Mr. Peter Thorneycroft) in his own area, Mr. Owen said he was really amazed to find how out of touch the minister was with the industry. "When we explained that we were selling three to four hours' entertainment at a shilling, he seemed surprised," added Mr. Owen. "We expressed the view that this was uneconomic. I think that as a result of what we told him he did see and believe a lot.

"We also interviewed Mr. David Llewellyn, MP for Cardiff North, who did not think that we did enough shouting at the MPs over this. I came away from that meeting, after hearing his point of view, feeling that we now, as exhibitors, should get down to making the public interested. If we could only get a small percentage of our audiences to write to their MPs it might do us a bit of good."

Harold Jones (Newbridge) asked why the President of the Board of Trade did not know more about the industry, and answered the question himself. "Because his civil servants have not given him details," he said. "We are getting at the wrong people. When you get at the MPs they do just what the whips tell them. We want to get at the civil servants. The PRO has got to be a man who can approach the civil servants. If we do what Mr. Andrews says we will be getting people asking us to keep open. The only way we can make the public interested is by taking away something it has been getting for a long time."

June or August?

In reply to a question Mr. Andrews said he would suggest the second and third weeks of August as those in which to close, but the secretary, W. J. Fooks, suggested that perhaps it would be better to make it in June.

Mr. Berriman remarked that if the resolution was going forward it should be that the close down be at some convenient period of the year. "We are doing this because we want to protest," he added.

The resolution, as stated, was carried.

The secretary reported on the arrangements for the branch's annual general meeting. This, he said, would take place on January 15, when B. T. Davis, the president, and Ellis Pinkney, the secretary, would be attending. It was suggested the meeting should start at 11.30 a.m. and it would be addressed by the president. The meeting would be followed by the annual luncheon and he suggested that the normal arrangements apply. The guests who had been invited included the lord mayor of Cardiff (Mr. D. T. Williams) and other civic heads. He hoped that there would be a good attendance of members.

It was decided to leave everything in the secretary's hands.

Friday Meetings

The branch next considered the question of altering the date of its meetings.

Mr. Berriman said he had felt for a long time that, as one of the delegates to the general council, he had been standing up and giving a report which had already appeared in the trade press. He thought that it would be better if the meeting was held before the council meeting and then the branch could give its delegates instructions on how to vote. He felt that they ought to go back to Friday meetings because to him they had seemed to be much more effective. They used to get far better attendances than they were getting now, and they would have the management committee's matters to go into. He moved that, in future, branch meetings be held on the Friday prior to the council. Mr. Owen seconded.

Mr. Berriman's resolution was carried, and it was decided that the new arrangement should start from February.

FOOD SALES POSE A PROBLEM

PREPACKED foods come within the scope of the Food and Drugs Amendment Act, 1954, and those serving them must be provided with a wash-hand basin and hot and cold water, it was stated in a letter read at the December Sheffield branch, CEA, meeting. The letter had been sent to a member from the Chesterfield Rural District Council.

The letter added that in the cinema foyer were ice-creams, wafers, etc., and it was necessary to provide wash-

SHEFFIELD

ing facilities easily accessible to the person serving the food. There must also be a nail-brush and a clean towel.

The member had written to the branch secretary, Arnold R. Favell, saying that he understood that if foods were prepacked there was no need to provide these facilities.

A further letter from the council stated that the sale of food, whether packed or not, came within the scope of the Food Hygiene Regulations, 1955.

Mr. Favell said the enforcing authorities were empowered under the regulations to give certificates of exemption in special circumstances.

Peter H. Blake, chairman, said that the regulation seemed unreasonable in the case of prepacked food.

It was decided that the details of the case be sent to head office for investigation.

'High Society' Sets New Empire Record

NEW records have been set up at the Empire, Leicester Square, by MGM's "High Society" during the first 13 days of its presentation.

Charles Goldsmith, managing director, says: "Not only has the picture drawn the biggest six days of a second week in the entire history of the theatre, but the second week, with five of the days immediately preceding Christmas—the height of the reputed annual slump—beat even the comparable days of the first week.

"The full 13 days, completed on Boxing Day, achieved the third highest total in the records of the Empire and Boxing Day itself showed the best film return for 20 years, despite the fact that "High Society" opened concurrently at the Ritz, next door, on that day. Ritz business was at such high pressure that it netted the third highest Boxing Day in its career."

Its second six-day week at the Empire beat the seven-day second week of "Seven Brides for Seven Brothers" by nearly 50 per cent.

LEON CHAFIR, of 33, Portland Place, London, W1, is to handle exclusively the foreign sales of E. J. Fancey's new British film, "The Traitor," a thriller starring Robert Bray, who played the bus driver in "Bus Stop," and Donald Wolfit.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. „ „
FINANCIAL ... ... 1/- „ „
FOR SALE & WANTED ... 1/- „ „
MISCELLANEOUS ... ... 1/- „ „
Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone

SITUATIONS VACANT

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

MANAGER/ORGANIST required for suburban London cinema.—Send details to Q., Box 318, Kinematograph Weekly.

COMPETENT MANAGER required for independent modern cinema in London area. Recent exemplary references necessary. Good salary and commission.—Please write fully, in confidence, to R., Box 319, Kinematograph Weekly.

MANAGER for cinema, Sussex coast, 500 seats. News theatre and operating-box experience preferable. — Write, stating experience, age and salary required, S., Box 320, Kinematograph Weekly.

CHIEF Operator required, able to assist with managerial duties, Sussex.—Details of experience and salary required to T., Box 321, Kinematograph Weekly.

FULLY experienced Chief Operator, Grade A. Required immediately. Write full details P, Box 317, Kinematograph Weekly.

RELIABLE 2ND PROJECTIONIST REQUIRED AS CO-CHIEF. APPLY QUEEN'S HALL CINEMA, PALMERS GREEN 0860.

FILM EDITOR required by GOVERNMENT OF NORTHERN REGION OF NIGERIA on contract for 12/24 months in first instance. Salary according to qualifications and experience in scale (including inducement addition) £810 rising to £1,716 a year. Gratuity at rate £100/£150 a year. Clothing allowance £45. Touring Equipment Allowance £40. Free passages for officer and wife. Assistance towards cost of Children's passages and grant up to £288 annually for their maintenance in U.K. Liberal leave on full salary. Candidates must have had at least 5 years' experience with reputable film units and long practical experience of handling 35-mm. and 16-mm. film and magnetic tape recordings. Write to the Crown Agents, 4, Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/43721/KC.

ASSISTANT Dispatch Manager required for 16-mm. Department. Apply to Mr. Ellis, Print Manager, Associated British-Pathe, Ltd., Film House, Wardour Street, W.1. GERrard 4314.

SITUATIONS VACANT (cont.)

CHIEF PROJECTIONIST REQUIRED (PRACTICAL). A HOUSE. MODERN CINEMA. CENTRAL LONDON. TOP TOP WAGES PAID. LONDON AND HOME COUNTIES. ENQUIRERS ONLY NEED APPLY O. BOX 316, KINEMATOGRAPH WEEKLY.

ASSISTANT MANAGER REQUIRED FOR CINEMA IN HERTFORDSHIRE. Write, giving full particulars, experience, etc., N, Box 315, Kinematograph Weekly.

WANTED, Chief Projectionist. Comfortable position. Good Wages. Cinema, Malmesbury, Wilts.

CHIEF Projectionist required; smart, and capable of assisting manager.—The Manager, Chequers Cinema, St. Albans. Telephone: St. Albans 53529.

WANTED, Second Operators, Continental Cinema, West End. Shift system. 40-hour week. Every alternate week-end off.—Apply, Gala Films, 30, Tottenham Court Road, W.1. Museum 2425.

SITUATIONS WANTED

CINEMA Representative (ex-Manager) with excellent connection in Midlands and West of England offers services to confectionery, etc., company wishing to introduce lines into the cinema trade. Apply M, Box 314, Kinematograph Weekly.

GENERAL and Booking Manager, small circuit, desires change where loyal service is appreciated. Go-ahead sales and publicity expert. Circuit experience. Go anywhere, large or small hall, but accommodation definitely essential. Available at short notice.—W., Box 323, Kinematograph Weekly.

THEATRE SEATS

The ★★★★★ SEATING SERVICE
★ New Chairs—Deferred Terms
★ Rebuilt Modern Seating—As New
★ Good Used Chairs from 12/6 Complete, Guaranteed Untorn and Unbroken.
★ Your own Seats Renovated as New
★ Expert Fixers—Part Exchanges—
—Spare Parts
AT PRICES YOU CAN AFFORD
Kinechairs
EQUIPMENT & FURNISHINGS LTD.
Man. Dir.: GERALD LEVENSON
BRIGHTON ROAD, LONDON, N.16
(PUTNEY 3366)—CLISSOLD 2988

SEATING Re-upholstered at your cinema. R. Bovilsky, 34, Batson Street, Glasgow.

FOR SALE & WANTED

FOR Sale.—Two Ross Arcs, type D; two Monarcs; two Ross Streemlites; four Ross Spool Boxes (two top and two bottom); two R.C.A. Sound Heads; two R.C.A. Monitor Speakers; two Brook Direct Starters, 400 volts 30 amps; two R.C.A. Speaker Units; three R.C.A. Exciter Lamp Brackets; two Ross F.C. Mecs.; two Ross G.C. Mecs.—Apply Monseigneur News Theatres, 147, Wardour Street, London, W.1.

CINEMAS FOR SALE

HOME COUNTIES
Ideal show for owner-manager, where present profits can be increased. Good capacity. Shops included. Premium only £2,000. (A.121).

YORKS.
Just in the market. Freehold, unopposed property, seating nearly 1,000 with balcony. Present consistent and satisfactory profits capable of considerable increase. Large car park. Price only £15,500. (C.186).

S. WALES
Main position in prosperous area. Seats 850. Lease over 80 years at nominal ground rent. Seven-day. W.E. sound. Present takings and profits easily increased. Price only £17,000. (C.194).

LANCS.
Lease over 900 years. Seating over 1,000 and equipped with full stereophonic sound. Substantial takings and profit. Price £30,000. (D.185).

NOTTS.
Freehold Cinema in important town. Seating about 1,000. Seven-day. Stage and dressing rooms. Present profits capable of considerable increase. Price £15,500. (D.155).

NORTH YORKS.
Unusual opportunity for owner-manager or beginner. Unopposed cinema in large town with exceptional opportunities to substantially increase present business. Good capacity. B.T.H. sound. Situate in seaside resort. Price only £3,500. (A.126).

Further particulars of the above and of all other available properties will be supplied to principals only.

MESSRS.
HARRIS & GILLOW
Cinema and Theatre Agents, Valuers and Auctioneers
93/95 WARDOUR STREET, LONDON, W.1
Telephone: GERrard 2504 (10 lines) Telegrams: Faddist, London

LOOK TO THE FUTURE
with the best
FRAMES AND PUBLICITY COMBINED SERVICE
CLASSIC DISPLAYS LTD.,
3 & 5 Isilington High St., London, N.1
TERminus 4473

BARGAIN of the WEEK
Ross Cinema Amplifiers, suitable stage amplifiers, experiment, or for parts, very heavily built, contain two heavy mains transformers and choke, chassis only, new and unused, test label in crate, less valves but uses modern types, date of manufacture 1949-50, would cost almost £100, my price £6 10s. only.
C.W.O. only, refunded if goods returned within 14 days of receipt.
SANKEY, PICTUREDROME, ATHERSTONE, WARKS.
Tel.: Atherstone 3210/3202

GAUMONT BRITISH 35mm PORTABLE SOUND PROJECTORS
New or Rebuilt Models available Series 3 or 4. We have a large stock of these popular sound projectors new in makers' cases or rebuilt models with full after-sales service to purchasers. Spares available from stock. Spools. Film Storage Bins. Projector Stands. Lamps. Film Splicers £9. Premier Junior Film Menders £3, Rewinders £4 pair. 35mm Horizontal Bench Rewinders, new, 2,000ft. £15 per pair. Other accessories available.
HARRINGAY PHOTOGRAPHIC SUPPLIES
423 GREEN LANES, LONDON, N.4. MOU. 5241/2

GEORGE PALMER
CINEMATOGRAPH SPECIALIST
90 WARDOUR ST LONDON W1
EST. 1913
GER 4776-8443
PHILIP T.C. PALMER LTD.
FOR REBUILT AND GUARANTEED PROJECTOR EQUIPMENT

FOR SALE AND WANTED (cont.)

FLUORESCENT TUBES, 5 ft., 230 volt, 80 watt, all makes, GUARANTEED. 90s. per dozen. Apply, ACME, 174, Wardour Street, London, W.1. Phone: Gerrard 1572/1889.

ONE HUNDRED used Cinema Seats required.—X., Box 324, Kinematograph Weekly.

WANTED, Screen, in good condition, minimum width 28 ft.—U., Box 322, Kinematograph Weekly.

TWO Type FC Ross Heads, Spoolboxes. Excellent.—Offers, Majestic, Huddersfield.

CINEMAS TO LET

TWO CINEMAS TO LET, MANCHESTER AREA.—Y., BOX 325, KINEMATOGRAPH WEEKLY.

CINEMA WANTED

SMALL Cinema wanted in South or South-West England.—64, Carbery Ave., Southbourne, Bournemouth.

CINEMA FOR SALE

MOTOR Engineer, retiring, has limited company for sale with all assets and liabilities; two cinemas, other property; cash required £4,500, part could be left on deferred payments.—Garage, 74, Amberley Street, Leeds Road, Bradford.

Displays
of exceptional finish & distinction
COLTMAN'S
FOR
FRAMES
STILL and POSTER
BACKGROUNDS
CASES & CABINETS
CATEGORY BOARDS
SEAT INDICATORS
INTERCHANGEABLE LETTER BOARDS
Outright Sale or fully maintained and serviced at low inclusive weekly charge
COLTMAN'S
FAIRFIELD WORKS
HOUNSLOW 3265-6

VALUERS to the MOTION PICTURE INDUSTRY
GODDARD & SMITH
22 KING STREET
ST. JAMES'S
LONDON, S.W.1
WHI. 2721 (20 lines)

Cinema Property Prices Down in 1956

PRICES in the cinema property market showed a small reduction on those prevailing in 1955, but not more than the general drop in other property values, declare Harris and Gillow, auctioneers and surveyors, of Wardour Street, W1, in a review of 1956.

The first half of the year, the review states, was more active than the second, primarily because of the credit squeeze.

Although in many cases the two major circuits have restricted the use for entertainment of the smaller cinemas of which they have been disposing, there has been a demand by independent exhibitors to purchase these halls to carry on the business.

The tendency of the major circuits has been shown to be to dispose of smaller outlying cinemas and acquire larger properties. Both Essoldo and Star have expanded their circuits, the former to nearly 200 and the latter to more than 100, the survey adds.

There has also been a keen demand for dance halls, and a number of cinemas in London and the provinces have been sold for this purpose, as well as for conversion to covered markets, self-service stores and other commercial uses.

Three British Films Top Box-office Poll

THE three top money-makers at the box office in 1956 were British, according to the *Motion Picture Herald's* survey for the year. Out of the top ten, seven were made in Britain, although one—"Cockleshell Heroes"—was produced by an American-controlled company.

Here—in order of precedence—are the four top money-makers: "Reach for the Sky" (British), "Private's Progress" (British), "A Town Like Alice" (British), "Trapeze" (U.S).

Here—in alphabetical order—are the next six: "The Baby and the Battleship" (British), "The Bad Seed" (U.S), "Cockleshell Heroes" (made in Britain by an American-controlled company), "It's Great to be Young" (British), "Sailor Beware" (British), "The Searchers" (U.S).

"Another American film, 'The King and I,' rated vast public approval; it had not, however, been accorded bookings around the major circuits and was, therefore, thought not appropriate to be rated in comparison with the rest," it is stated.

THE PAVILION Picture House, Shipley, is to remain open. There have been persistent rumours that it was to be developed by a London business firm for other purposes.

LATE EXTRA

Friday, January 4

10.30 a.m., Studio One.—"Everything But the Truth" (JARFID).

SCOTTISH **Shortage of Projectionists**

George Singleton Put Up For National President

NOMINATIONS for office, for confirmation at the annual meeting on January 30, were received at the December meeting of the Scottish branch, CEA, over which John McLaughlin of Edinburgh presided.

Delegates to the general council:—
Glasgow and West of Scotland—chairman H. J. Green (ex officio), J. Wallace, J. Hamson, R. M. Donald.
Edinburgh—John McLaughlin, J. K. S. Poole.
Dundee—Miss M. McIntosh.
Circuits—Sir Alex. B. King, ABC and CMA, still to be nominated.
Executive:—
Glasgow and West of Scotland—G. Kemp, G. U. Scott, G. Taylor, A. Fleming, R. V. Bluer, S. Bendon.
Edinburgh—G. Gilchrist, R. McLaughlin, D. McGee, W. Albin.
Dundee and Aberdeen—still to be nominated.
Vice-chairman: A. Matthews.

Two Vacancies

Mr. McLaughlin said that, if the branch agreed, the delegates to the general council and the trustees of the branch should be appointed members of the branch executive. They could have 20 members on the executive and, with the members and the ex officio members already appointed, there were two vacancies to be filled by ABC and CMA nominations.

The nomination of George Singleton for the national presidency of the association was moved with acclamation.

Reporting on matters dealt with at the last meeting of the executive, Ian Turner said that, on the question of Bo'ness Sunday opening, the local authority had arranged terms with the exhibitor to grant a licence under payment to the town council out of the proceeds.

The executive had appointed a subcommittee to go into the whole question, as this practice, which had taken place in England for a considerable period, had outgrown itself and become completely unmanageable.

Lanarkshire exhibitors had been advised that the local authorities were re-drafting some of the clauses in the licensing conditions.

The question of the shortage of projectionists was discussed and it was agreed that the conciliation committee should meet W. Brown of NATKE.

The Dundee section reported that it had appointed a sub-committee to meet the Scottish Hydro Electricity Board whose charges it considered too high.

Edinburgh section had reported that Cinema Sunday has brought in £2,900, some £300 short of the previous year's figure.

The executive had approved of an increase of 2s. as agreed with FTS. FTS was making only two deliveries owing to the shortage of petrol. It was considered with regard to the smaller cinemas in Scotland that stand-by programmes might be arranged with the KRS, but no action would be taken until the first case arose of a cinema being unable to get films.

On the question of banning of films by local authorities, the Scottish Office had replied to the CEA that the power lay with the local authorities and the Office had no right to intervene.

On this subject T. Graham Salmon, CEA solicitor, remarked that that might be correct, but the Scottish Office and the Home Office had had no hesitation in issuing model conditions as a suggestion to local licensing authorities and almost invariably they were adopted.

The branch agreed to appoint a subcommittee to go into the question of amendments to the Cinematograph Films Bill. The committee comprises John McLaughlin (chairman), Sir Alexander King, George Singleton and T. Graham Salmon with power to co-opt.

They will have as a basis for discussion a memorandum drawn up by Mr. Salmon and already circularised to the general council. The first meeting of the committee will be held on January 4.

WARWICK TV FILMS

WARWICK Television Productions, Ltd., was registered as a private company on December 20. The registered office is 3, Audley Square, London, W1, the office of Warwick Film Productions, Ltd., and the nominal capital is £100 in £1 shares.

The three directors are Harold Huth, M. T. Elms and Phil C. Samuel, who is also a director of Warwick Film Productions.

Happy Ending to a Game of Musical Seats

AN AWKWARD situation arising out of the new rules and constitution caused a special meeting of the Glasgow and West of Scotland section, CEA, to be held before the Scottish branch December meeting at Green's Playhouse Cafe, Glasgow.

The chairman, George Taylor, explained that they were in a predicament because, under the new rules, the Aberdeen section would be without a delegate to the general council.

They had been in touch with Ellis Pinkney, CEA general secretary, and, said John R. Turner, continuing the story, he had informed them that Edinburgh, with 91 independent members, was entitled to two delegates; Dundee, with 52, to one delegate; Aberdeen, with 28, to no delegate; and Glasgow, with 191, to four delegates.

GLASGOW

George Singleton thought it was desirable that Aberdeen should have a delegate and that Glasgow, which had already nominated its four members, ought to make way for an Aberdeen representative.

James Wallace agreed and offered to withdraw his nomination.

A. Matthews said that, he, being the latest nominee, would withdraw his name as delegate.

As soon as it was agreed that R. M. Donald of Aberdeen should be nominated as a delegate to the general council, the suggestion was made that Mr. Matthews should get a position on the executive.

George Kemp, who had sent in a letter asking that his nomination for the vice-chairmanship should be withdrawn, was also willing to ease the way of the meeting and give his seat on the executive to Mr. Matthews.

Mr. Matthews was no sooner on the executive than he was induced to take over also the position of vice-chairman. Being vice-chairman he was, ex officio, a member of the executive; that left a vacancy on the executive. Mr. Kemp then went back on to the executive, leaving everybody happy.

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON										
Tues., Jan.	8	10.30	Studio One	...	Four Girls in Town	...	...	JARFID ...	George Nader ...	U
,, ,,	8	10.30 & 2.30	Own ...	...	The Man in the Sky	...	...	MGM ...	Jack Hawkins ...	U
Wed., ,,	9	10.30	Studio One	...	Baby Doll		...	Warner ...	Carroll Baker ...	X
,, ,,	9	10.30 & 2.30	Own ...	...	The Power and the Prize		...	MGM ...	Robert Taylor	A
,, ,,	9	2.30	Hammer	...	Scandal Inc.		...	British Lion—Republic	Robert Hutton	—
Thur., ,,	10	10.30	Rialto ...	...	Anastasia		...	20th Century-Fox	Ingrid Bergman	—
,, ,,	10	10.30	Own ...	...	Six shorts		...	MGM ...	———	U
CARDIFF										
Fri., ,,	11	10.30	Olympia	...	Baby Doll		...	Warner ...	Carroll Baker ...	X
LIVERPOOL										
Thur., ,,	10	10.30	Forum ...	...	Baby Doll		...	Warner ...	Carroll Baker ...	X
MANCHESTER										
Tues., ,,	8	10.30	Cinephone	...	Wicked Go to Hell ...		...	Miracle ...	Marina Vlady ...	X
Wed., ,,	9	10.30	Odeon ...	...	Accused of Murder ...		...	British Lion—Republic	David Brian ...	A

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

The wife, with ambitions to become a widow
He bought women with money —and men with women
He settled every argument with a gun
Weak and wicked —especially with women

HERBERT J. YATES presents

REPUBLIC PICTURES

RAY MILLAND • MAUREEN O'HARA
CLAUDE RAINS • YVONNE FURNEAUX

LISBON

IN **NATURAMA** **TRUCOLOR** by Consolidated Film Industries

with FRANCIS LEDERER

• Screenplay by JOHN TUCKER BATTLE • Story by MARTIN RACKIN
• Associate Producer R. A. MILLAND • Directed by R. MILLAND

A REPUBLIC PRODUCTION

DISTRIBUTED BY BRITISH LION FILMS

GENERAL RELEASE: JANUARY 14

Cinema Property Prices Down in 1956

PRICES in the cinema property market showed a small reduction on those prevailing in 1955, but not more than the general drop in other property values, declare Harris and Gillow, auctioneers and surveyors, of Wardour Street, W1, in a review of 1956.

The first half of the year, the review states, was more active than the second, primarily because of the credit squeeze.

Although in many cases the two major circuits have restricted the use for entertainment of the smaller cinemas of which they have been disposing, there has been a demand by independent exhibitors to purchase these halls to carry on the business.

The tendency of the major circuits has been shown to be to dispose of smaller outlying cinemas and acquire larger properties. Both Essoldo and Star have expanded their circuits, the former to nearly 200 and the latter to more than 100, the survey adds.

There has also been a keen demand for dance halls, and a number of cinemas in London and the provinces have been sold for this purpose, as well as for conversion to covered markets, self-service stores and other commercial uses.

Three British Films Top Box-office Poll

THE three top money-makers at the box office in 1956 were British, according to the *Motion Picture Herald*'s survey for the year. Out of the top ten, seven were made in Britain, although one—"Cockleshell Heroes"—was produced by an American-controlled company.

Here—in order of precedence—are the four top money-makers: "Reach for the Sky" (British), "Private's Progress" (British), "A Town Like Alice" (British), "Trapeze" (U.S).

Here—in alphabetical order—are the next six: "The Baby and the Battleship" (British), "The Bad Seed" (U.S), "Cockleshell Heroes" (made in Britain by an American-controlled company), "It's Great to be Young" (British), "Sailor Beware" (British), "The Searchers" (U.S).

"Another American film, 'The King and I,' rated vast public approval; it had not, however, been accorded bookings around the major circuits and was, therefore, thought not appropriate to be rated in comparison with the rest," it is stated.

THE PAVILION Picture House, Shipley, is to remain open. There have been persistent rumours that it was to be developed by a London business firm for other purposes.

LATE EXTRA

Friday, January 4

10.30 a.m., Studio One.—"Everything But the Truth" (JARFID).

SCOTTISH **Shortage of Projectionists**

George Singleton Put Up For National President

NOMINATIONS for office, for confirmation at the annual meeting on January 30, were received at the December meeting of the Scottish branch, CEA, over which John McLaughlin of Edinburgh presided.

Delegates to the general council:—
Glasgow and West of Scotland—chairman H. J. Green (ex officio), J. Wallace, J. Hamson, R. M. Donald.
Edinburgh—John McLaughlin, J. K. S. Poole.
Dundee—Miss M. McIntosh.
Circuits—Sir Alex. B. King, ABC and CMA, still to be nominated.
Executive:—
Glasgow and West of Scotland—G. Kemp, G. U. Scott, G. Taylor, A. Fleming, R. V. Bluer, S. Bendon.
Edinburgh—G. Gilchrist, R. McLaughlin, D. McGee, W. Albin.
Dundee and Aberdeen—still to be nominated.
Vice-chairman: A. Matthews.

Two Vacancies

Mr. McLaughlin said that, if the branch agreed, the delegates to the general council and the trustees of the branch should be appointed members of the branch executive. They could have 20 members on the executive and, with the members and the ex officio members already appointed, there were two vacancies to be filled by ABC and CMA nominations.

The nomination of George Singleton for the national presidency of the association was moved with acclamation.

Reporting on matters dealt with at the last meeting of the executive, Ian Turner said that, on the question of Bo'ness Sunday opening, the local authority had arranged terms with the exhibitor to grant a licence under payment to the town council out of the proceeds.

The executive had appointed a subcommittee to go into the whole question, as this practice, which had taken place in England for a considerable period, had outgrown itself and become completely unmanageable.

Lanarkshire exhibitors had been advised that the local authorities were re-drafting some of the clauses in the licensing conditions.

The question of the shortage of projectionists was discussed and it was agreed that the conciliation committee should meet W. Brown of NATKE.

The Dundee section reported that it had appointed a sub-committee to meet the Scottish Hydro Electricity Board whose charges it considered too high.

Edinburgh section had reported that Cinema Sunday has brought in £2,900, some £300 short of the previous year's figure.

The executive had approved of an increase of 2s. as agreed with FTS. FTS was making only two deliveries owing to the shortage of petrol. It was considered with regard to the smaller cinemas in Scotland that stand-by programmes might be arranged with the KRS, but no action would be taken until the first case arose of a cinema being unable to get films.

On the question of banning of films by local authorities, the Scottish Office had replied to the CEA that the power lay with the local authorities and the Office had no right to intervene.

On this subject T. Graham Salmon, CEA solicitor, remarked that that might be correct, but the Scottish Office and the Home Office had had no hesitation in issuing model conditions as a suggestion to local licensing authorities and almost invariably they were adopted.

The branch agreed to appoint a subcommittee to go into the question of amendments to the Cinematograph Films Bill. The committee comprises John McLaughlin (chairman), Sir Alexander King, George Singleton and T. Graham Salmon with power to co-opt.

They will have as a basis for discussion a memorandum drawn up by Mr. Salmon and already circularised to the general council. The first meeting of the committee will be held on January 4.

WARWICK TV FILMS

WARWICK Television Productions, Ltd., was registered as a private company on December 20. The registered office is 3, Audley Square, London, W1, the office of Warwick Film Productions, Ltd., and the nominal capital is £100 in £1 shares.

The three directors are Harold Huth, M. T. Elms and Phil C. Samuel, who is also a director of Warwick Film Productions.

Happy Ending to a Game of Musical Seats

AN AWKWARD situation arising out of the new rules and constitution caused a special meeting of the Glasgow and West of Scotland section, CEA, to be held before the Scottish branch December meeting at Green's Playhouse Cafe, Glasgow.

The chairman, George Taylor, explained that they were in a predicament because, under the new rules, the Aberdeen section would be without a delegate to the general council.

They had been in touch with Ellis Pinkney, CEA general secretary, and, said John R. Turner, continuing the story, he had informed them that Edinburgh, with 91 independent mem-

GLASGOW

bers, was entitled to two delegates: Dundee, with 52, to one delegate; Aberdeen, with 28, to no delegate; and Glasgow, with 191, to four delegates.

George Singleton thought it was desirable that Aberdeen should have a delegate and that Glasgow, which had already nominated its four members, ought to make way for an Aberdeen representative.

James Wallace agreed and offered to withdraw his nomination.

A. Matthews said that, he, being the latest nominee, would withdraw his name as delegate.

As soon as it was agreed that R. M. Donald of Aberdeen should be nominated as a delegate to the general council, the suggestion was made that Mr. Matthews should get a position on the executive.

George Kemp, who had sent in a letter asking that his nomination for the vice-chairmanship should be withdrawn, was also willing to ease the way of the meeting and give his seat on the executive to Mr. Matthews.

Mr. Matthews was no sooner on the executive than he was induced to take over also the position of vice-chairman. Being vice-chairman he was, ex officio, a member of the executive; that left a vacancy on the executive. Mr. Kemp then went back on to the executive, leaving everybody happy.

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON										
Tues., Jan.	8	10.30	Studio One	...	Four Girls in Town	...	...	JARFID ...	George Nader ...	U
,, ,,	8	10.30 & 2.30	Own ...	...	The Man in the Sky	...	...	MGM ...	Jack Hawkins ...	U
Wed., ,,	9	10.30	Studio One	...	Baby Doll			Warner ...	Carroll Baker ...	X
,, ,,	9	10.30 & 2.30	Own ...	...	The Power and the Prize ...			MGM ...	Robert Taylor	A
,, ,,	9	2.30	Hammer	...	Scandal Inc.			British Lion—Republic	Robert Hutton	—
Thur., ,,	10	10.30	Rialto ...	...	Anastasia			20th Century-Fox	Ingrid Bergman	—
,, ,,	10	10.30	Own ...	...	Six shorts			MGM ...	——	U
CARDIFF										
Fri., ,,	11	10.30	Olympia	...	Baby Doll			Warner ...	Carroll Baker ...	X
LIVERPOOL										
Thur., ,,	10	10.30	Forum ...	...	Baby Doll			Warner ...	Carroll Baker ...	X
MANCHESTER										
Tues., ,,	8	10.30	Cinephone	...	Wicked Go to Hell			Miracle ...	Marina Vlady ...	X
Wed., ,,	9	10.30	Odeon ...	...	Accused of Murder			British Lion—Republic	David Brian ...	A

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

The wife, with ambitions to become a widow
He bought women with money —and men with women
He settled every argument with a gun
Weak and wicked —especially with women

HERBERT J. YATES presents

REPUBLIC PICTURES

RAY MILLAND • MAUREEN O'HARA
CLAUDE RAINS • YVONNE FURNEAUX

LISBON

IN **NATURAMA** **TRUCOLOR** by Consolidated Film Industries

with FRANCIS LEDERER • Screenplay by JOHN TUCKER BATTLE • Story by MARTIN RACKIN • Associate Producer R. A. MILLAND • Directed by R. MILLAND

A REPUBLIC PRODUCTION

DISTRIBUTED BY BRITISH LION FILMS

GENERAL RELEASE: JANUARY 14

the GREATEST SHOW ON EARTH

MELBOURNE OLYMPIAD

The ONLY FILM OF THE OLYMPIC GAMES

By arrangement with Regent Film Corpn. Ltd.

OLYMPIC FILM PROVING BIG DRAW AND AUDIENCE REACTION ENTHUSIASTIC.

BASIL CLAVERING.
CAMEO ROYAL.
LEICESTER SQUARE. W.1

MELBOURNE OLYMPIAD RECEIVED EXCELLENT RECEPTION ESSOLDO NEWCASTLE WHERE MATINEE BUSINESS FOR PRE-CHRISTMAS WEEK GREATLY INCREASED.

ESSOLDO.

EXCELLENT RECEPTION AT EDINBURGH FOR MELBOURNE OLYMPIAD.

JACK DAVIS.
MONSEIGNEUR.

LENGTH 5939 ft.
Cert. "U"
BRITISH QUOTA
Reg. No.
BR/E. 22007

★ ★ ★ **EXCELLENT ENTERTAINMENT**
DAILY FILM RENTER

ITS COMMERCIAL POTENTIAL IS CONSIDERABLE
KINE WEEKLY

WRITE, PHONE, OR WIRE IMMEDIATELY

RENOWN PICTURES CORPORATION LTD.

Phone: Gerrard 5701